

Nova Scotia School Series.

LESSONS IN ENGLISH

FOR THE PUPILS OF

THE COMMON SCHOOLS

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WITH APPENDIX

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PREFACE.

THIS book has been prepared in the belief that the time given to the study of language by the pupils of the common schools should be spent in learning how to use their native tongue with accuracy and freedom, rather than in the study of the science of the language.

To a mature mind the study of technical grammar is both pleasant and profitable, but to the majority of school children it is neither. As soon, however, as a child comes to have any regard for the good opinion of others, he is interested in learning how to speak and write correctly, and enjoys any lesson which he feels is directly helping him to this end. The authors have endeavoured to keep these facts constantly in mind, and have sought to make each lesson of such a character that its practical value may be at once apparent to the pupil.

Grammatical terms and rules have been given, but the aim has been to introduce only those which would help the learner to classify his errors, and enable him, by referring to some acknowledged authority, to test the correctness of his language.

The lessons into which the work has been divided are not to be regarded as furnishing so many daily exercises for the pupil. A few are too short for this purpose, while others are too long. Much must be left to the judgment of the teacher and to the ability of the class. Many of the lessons, again, are merely suggestive, and should be supplemented by a sufficient number of similar exercises to enable the pupil to obtain a working knowledge of the subject. Each oral lesson should be an exercise in expression, and each written lesson an exercise in writing and composition. A rule of language is not really learned as soon as it is committed to memory; it must be regularly observed until compliance with it becomes a habit.

The thanks of the authors are due to Dr. Mackay, Superintendent of Education for Nova Scotia, to Dr. MacMechan, Professor of English in Dalhousie University, and to Alexander McKay, Supervisor of Halifax Schools, for their kindness in revising the manuscript and for helpful suggestions during the progress of the work.

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LESSONS IN ENGLISH.

1. In early infancy we could express some feelings only by a cry; later we learned single words; in childhood we combined words into sentences; and since then we have been using hundreds of sentences every day. These sentences we call language.

We use a sentence every time we make a statement, give a command, or ask a question, as, —

1. The best apples in the world grow in Nova Scotia.
2. John, bring me a glass of water if you please.
3. In what year did Queen Victoria begin to reign?

LESSON 1.

Write a statement and ask a question about each object named in this list. Write also three commands.

a horse

a robin

leaves

a house

flowers

a store

trees

a dog

boys

How many sentences did you write?

2. A Sentence is a group of words expressing a complete thought.

LESSON 2.

Which of the following groups of words are sentences?
Complete any that are incomplete.

1. Rivers flow . . .
2. Some large rivers in South America . . .
3. The coal mines of Nova Scotia . . .
4. A stitch in time saves nine . . .
5. In Manitoba large quantities of wheat . . .
6. A boy, on his way to school, found . . .

LESSON 3.

Write an exact copy of the following selections: —

THE FOX AND THE RAVEN.

1. One day a raven had a large piece of cheese. He flew away to the woods, and perched on the branch of a tree.

A fox, passing by, saw him, and said to himself: "How I wish I had some of that cheese! But the raven is stingy and would not give me any if I should ask him. So I will play him a trick."

At once the fox seated himself at the foot of the tree, and said: "What a beautiful bird you are! How glossy your plumage is! Do you know that I have never heard you sing? Pray sing a little for me. Do not be bashful. Sing one of your favorite songs."

The raven began to think that the fox was a very agreeable fellow. He thought: "How charmed he will be to hear my voice!"

So he opened his mouth to sing. What do you think happened? Yes, of course, the cheese fell to the ground. Did the fox pick it up and politely hand it back to the

raven? No, indeed! He seized it and ran off laughing at the foolish raven.

2. A young man who was late in keeping an appointment with Dr. Benjamin Franklin, began, on his arrival, to make a great number of excuses. Dr. Franklin listened for a minute or two, and then stopped him short with the remark: — "Young man, say no more; for those who are good at making excuses are seldom good at anything else. *Remember that punctuality is the soul of business.*"

3. When the Breton sailor puts to sea, his prayer is, "Keep me, O God, for my boat is so small and Thy ocean is so wide."

4. O Child of Nations, giant-limbed,
Thou stand'st among the nations now
Unheeded, unadorned, unhymned,
With unanointed brow.

How long the ignoble sloth, how long
The trust in greatness not thine own?
Surely the lion's brood is strong
To front the world alone.

Montcalm and Wolfe! Wolfe and Montcalm!
Quebec, thy storied citadel
Attest in burning song and psalm
How here thy heroes fell!

On soft Pacific slopes, — beside
Strange floods that northward rave and fall, —
Where chafes Acadia's chainless tide —
Thy sons await thy call.

LESSONS IN ENGLISH.

They wait; but some in exile, some
 With strangers housed, in stranger lands; —
 And some Canadian lips are dumb
 Beneath Egyptian sands.

But thou, My Country, dream not thou!
 Wake and behold how night is done, —
 How on thy breast and o'er thy brow,
 Bursts the uprising sun.

From *Canada*, by CHARLES G. D. ROBERTS.

CAPITAL LETTERS.

3. Look carefully at your copy of the selections and observe where **capital letters** are used.

Capital letters, you observe, are used to begin —

1. Each sentence, as the words "One," "He," etc.
2. Names of persons and places, as, "Wolfe," "Montcalm," "Quebec;" and also words made from names of places, as, "Canadian," "Breton," "Egyptian."
3. Direct quotations, as where the fox said, "How I wish," etc.
4. Every line of poetry.
5. Names of common things addressed as persons, as "O Child of Nations," "My Country."
6. All names applied to God.
7. Capital letters are used in writing the words "I" and "O."
8. Capital letters are also used to begin the principal words in headings and in titles, as, "The Ship on Fire," "He went with the Minister of Railways and Canals."

NOTE. — To use a capital letter instead of an ordinary letter is as great an error as to use a small letter where a capital is required.

ITALICS.

4. In what kind of letters is the last sentence of the second selection printed? **In Italics** [*Italic letters*]. Why? To indicate that it is very emphatic.

Titles of books, names of ships, etc., are commonly printed in Italics.

In writing, we draw a line under words which we wish to emphasize, or to have printed in Italics.

PUNCTUATION-MARKS.

5. When speaking, we make certain pauses which help to render our meaning clear. In written or printed language these pauses are indicated by **punctuation-marks**.

Look again at your copy of the selections, and observe where **Periods** [.] are placed:—

1. After the last word of each sentence which is not a question nor an exclamation.

2. After all abbreviations and initial letters, as “Dr.,” “Charles G. D. Roberts.”

3. After a heading or title, as, “The Fox and the Raven.” And also after a signature, as, “Charles G. D. Roberts.”

4. After a figure, standing alone, to indicate the number of a section, paragraph, etc., as, 1, 2, 3 in the margin.

Where do you find the **Question-mark** [?] ?

After every complete question.

Where is the **Exclamation-point** [!] used?

After every expression that is an exclamation, as, “What a beautiful bird you are!” “Montcalm and Wolfe!”

The **Comma** [,] is used where short pauses would be made in speaking, and the **Semi-colon** [;] where the pauses would be longer, as, “Young man, say no more; for those, etc.”

After the word "himself" in the first selection there is a **Colon** [:], and after the word "remark," in the second, there is a *colon* with a *dash* [: —].

What do you observe in regard to the use of the **apostrophe** [']?

1. It denotes possession, as, "lion's brood," "Acadia's tide."

2. It shows that one or more letters are omitted, as, "stand'st" for "standest," "o'er" for "over."

What do you observe in regard to the use of **Quotation-marks** [" "]?

They enclose every quotation of the exact words of a speaker.

What do you observe in reference to the **Hyphen** [-]?

1. It joins the parts of some compound words, as, "giant-limbed," "semi-colon."

2. It is placed at the right hand end of a line, in both writing and printing, to connect the part of a word on one line with the part on the next.

NOTE. — *A word may be divided only at the end of a syllable.*

PARAGRAPHS AND STANZAS.

6. 1. How many **paragraphs** in the first selection?

2. Does the first word of a paragraph begin at the margin of a page?

3. How many **stanzas** of the poem *Canada* have been quoted in the fourth selection?

4. How many lines or verses in each stanza?

A Paragraph is a sentence or a group of sentences closely connected with one another in meaning, and is indicated to the eye by a regular break in the margin.

LESSON 4.

Copy extract (a). Write (b) correctly by putting capital letters and punctuation-marks where they ought to be.

(a) At Waterloo, a Highland soldier, seeing the colour sergeant of his regiment fall with his flag, rushed forward in the face of a cavalry charge to save his colours. The flag was so fast in the grip of the dead sergeant, that it could not at once be disengaged. The Highlander therefore lifted both man and flag on his back, and carried them off. The leader of the French cavalry was so struck with the bravery of the deed, that he halted his troops and shouted, "Bravo, Highlander!"

(b) in the american civil war a party of northern soldiers came face to face with a troop of southerners in front of a farmhouse when the order to attack was about to be given a little girl seeing her pet kitten in danger rushed from the farmhouse to a tree in the line of fire and called out kitty kitty come down the soldiers paused then they laughed and then they cheered and from both sides several men ran forward to help the girl and to warn her of her danger after that fighting was out of the question north-erners and southerners were soon exchanging compliments and sharing their rations in the most friendly way.

LESSON 5.

Copy the following fable, correcting the mistakes in the latter part. Use the first part as a model.

THE ARAB AND HIS CAMEL.

One cold night, as an Arab sat in his tent, a camel gently thrust aside the flap of the door and looked in.

"I pray thee, master," he said, "let me but put my head within the tent, for it is cold without."

"Welcome," said the Arab cheerfully, and the camel pushed his head into the tent.

"If I might but warm my neck also," said the camel after a while.

"You may do so," replied the Arab.

Soon the camel began looking around the tent, and he said again, "It will take but little more room if I place my fore-legs within the tent."

you may also place your fore-legs within said the arab moving aside a little to make room for the tent was very small

may i stand wholly within asked the camel at last i keep the tent door open standing as i do

yes yes the arab said i will have pity on you this cold night come wholly within

so the camel pushed forward into the tent but it was too small for both

i see said the camel there is not room enough for both of us here as you are the smaller you had better go outside and there will be room enough for me and with that he pushed the arab out of the tent

resist evil at the beginning lest it overcome you in the end

LESSON 6.

Write, in line or in column, from your teacher's dictation, the words of any short selection or story. Then rewrite the words as connected sentences or paragraphs, and compare with the printed page.

[NOTE. — It is much better to have the pupil compare the work with the printed page than to have the teacher correct it; for in comparing, and noting errors, the faculty of observation is being trained.]

This lesson affords an excellent exercise in spelling, punctuation, capitals, etc., and ought to be repeated frequently.

LESSON 7.

Write in complete sentences, and with due attention to capitals and punctuation, answers to the following questions: —

1. What are your hours for rising, for going to bed, and for meals?
2. What papers and magazines are taken at your home? Which do you like best?
3. If your father should give you five dollars as a birthday present, how would you spend it?
4. What is your favourite game, and how is it played?
5. What is the last book you read? What is your opinion of it? Why?
6. What pieces in your reader do you like best? Write a quotation from one of them.
7. What places outside of your own school section would you like to visit? Why?

LESSON 8.

Arrange the sentences used in answering the following questions into three paragraphs: —

What is a bicycle? How is it propelled? Of what material is it made? What does it weigh? How many people will it carry? What does it cost?

What is a wagon? Of what is it made? How is it propelled? What kinds of wagons are there? What are they used for? What does one cost? How long will it last?

What is a railway car? How is it propelled? How does the number of its wheels compare with that of the bicycle and the wagon? How many people can it carry? On what kind of a road does it travel? Compare its speed with that of the bicycle and of the wagon.

LESSON 9.

Write, with proper attention to paragraphing: —

1. A short account of what you did during the last three days.
2. What you know of the work done by a farmer, by a carpenter, and by a blacksmith.

CORRECTION OF EXERCISES.

7. Correcting written exercises is one of the most important parts of a teacher's work. The exercise should always be written on the left-hand page of the blank-book, with a margin of an inch or more on the left for the teacher's use. After the teacher has carefully examined the work and called attention to all imperfections, the pupil will rewrite it on the right-hand page. Let the work be done in the school room, and let the books be preserved for reference.

[The *Lessons in English Exercise Book* is specially prepared to go with this text-book, but of course any other may be used.]

In examining exercises the teacher should underline with red ink any word or words, punctuation-mark, or space to which attention is called and indicate the *kind of mistake* on the margin. To facilitate the operation and to secure uniformity, we recommend the use of the following marks:—

MARKS USED IN CORRECTING WRITTEN EXERCISES.

- s* in the margin indicates that the word underlined is misspelled.
- c* calls for a change of letter, either from a small letter to a capital or from a capital to a small letter.
- w* indicates that a wrong word has been used.
- gr.* calls attention to an error in grammar.
- ^* the caret placed between two words indicates that something has been omitted.
- tr.* means to transpose the words.
- d* indicates that the word or part underlined is to be omitted.
- a* that the meaning is ambiguous or doubtful.
- i. s.* incorrect statement.
- com.* statement incomplete.
- k* awkward construction.
- n* wanting in neatness.
- ¶ begin a new paragraph.
- n.* ¶ no paragraph.

- p punctuation-mark required, not required, or wrong mark used.
 q quotation-marks required, or not required.
 ? is this correct? Inquire about it.

FACSIMILE OF EXERCISE, EXAMINED.

[In the real exercise the underlining and marginal marking done by the teacher are in red ink.]

p	✓ One cold night <u>as an</u>
e, w, n	<u>Arab</u> <u>set in</u> <u>tent</u> , a camel
s, p	gently <u>thrust</u> aside, <u>the</u> flap
d	of <u>the</u> <u>of the</u> door and looked
q, q	in. "I pray thee, <u>master</u> , he
p, e	said <u>"let me place my</u> <u>head</u>
tr.	within the tent for <u>is it</u>
	<u>cold out here.</u> "
p	" <u>Welcom</u> " said the Ar-
s, c, n	ab <u>cheerfully</u> and <u>the</u> <u>Cam</u> ,
	el pushed his <u>whole body</u>
i. s	<u>into the tent.</u>

LETTERS.

8. Some of the twenty-six letters of our alphabet are pronounced with the mouth open and the breath passing out steadily. They are *a, e, i, o, u*; *w* when it has the sound of *u* as in *few*, and *y* when it has the sound of *e* or *i*, as in *baby* or *fly*.

The first five letters named are called **vowels**, and *w* and *y* are called **semi-vowels**.

9. When sounding the other letters of the alphabet the breath does not pass out steadily, but is checked by the tongue, lips, or teeth, as *b, c, d, f*, etc.

These letters are called **consonants**.

W and *y* are consonants at the beginning of syllables, and vowels at the end of syllables, as in *why* and *year*.

10. When speaking the English Language we make use of about forty different sounds. Some letters, then, must represent more than one sound.

The letter *a*, for example, has four different sounds, as in the words *fat, fate, far, and fall*.

In certain other words some of the letters are not sounded at all, as *gh* in *high*, *a* in *groan*, *e* in *come*, and *ugh* in *though*.

In general, a consonant has only one sound, but *c* and *g* have each a *hard* and a *soft* sound. Hard *c*, as in *cat*, has the sound of *k*, and soft *c*, as in *city*, has the sound of *s*. In the words *get* and *give*, *g* is hard, but in the words *gem* and *gesture* it is soft and has the sound of *j*.

11. In order to learn the pronunciation of words from a dictionary it is necessary to be familiar with the marks which indicate the different sounds of the same letter.

In the Century Dictionary, and in many other dictionaries, the marks are as follows, the most common sound of the letter having no mark: —

a in fat, man.	ō in nōte, pōke.
ā " fūte, māne.	u " tub, but.
ä " fär, guärd.	ū " tūbe, ūnit.
ā " fäll, näught.	û " füll, püt.
e " met, pen.	
ē " mēte, shē.	e in eat, ean.
ö " hēr, fērn.	o " city, civil.
i " pin, fit.	g " go, get.
ī " pīne, fight.	ġ " ġenie, ġipsy.
o " not, hop.	

The letters *a, e, i, o, u* have what is called their *short* sounds in the words *fat, met, pin, not, tub*, and their *long* sounds in *fāte, mēte, pīne, nōte, and tūbe*.

The sound of *a* in such words as *fäll* and *dwe* is called *broad*, and in words like *fär* and *ärm* it has the sound known as *Italian a*.

When two vowels have their sounds combined so as to produce a sound different from either, as the sounds of *o* and *u* combined in *house*, the two letters form what is called a *diphthong*.

LESSON 10.

Write the following words and mark the sound of one vowel in each, and also of *c* and *g*, so as to indicate the pronunciation: —

farm	sincere	pupil	facet
fatal	certain	pulpit	gratis
heard	inspire	almond	agate
reply	consume	apricot	bade
lady	circular	squalor	area
pulling	genial	accede	effete

SYLLABLES.

Pronounce slowly each of the following words: —

it	be-gin	but-ter-fly	ex-pect-anc-y
him	sud-den	as-sur-ance	ex-pect-a-tion
while	be-lieve	com-pre-hend	ac-com-mo-da-tion

How often did you pause when pronouncing each of the first three? Each of the second three? Each of the third three?

12. Words that are pronounced without a pause are called *one-syllable words*, or *monosyllables*, as *grade*.

13. Words which are pronounced in two parts are called *two-syllable words*, or *dissyllables*, as *grad-ing*.

14. Words which are pronounced in three parts are called *three-syllable words*, or *trisyllables*, as *grad-a-tion*.

15. Words pronounced in more than three parts are called *many-syllable words*, or *polysyllables*, as *grad-u-al-ly*.

LESSON 11.

Write, in column, ten words that are monosyllables, ten that are dissyllables, ten that are trisyllables, and ten that are polysyllables, and separate the syllables by hyphens.

LESSON 12.

Write five sentences containing monosyllables only.

Example. *When did you come to town, my friend?*

Write three sentences with four dissyllables in each, three with three trisyllables in each, and three with two polysyllables in each.

ACCENT.

Pronounce distinctly the words: —

- | | | |
|----------------|--------------|-----------------|
| 1. kind'-ly | 4. con-sume' | 7. just'-i-fy |
| 2. sum'-mer | 5. re-tire' | 8. de-ter'-mine |
| 3. where'-fore | 6. o-bey' | 9. com-pre-hend |

In pronouncing the first three words, is the greater *force* or *impulse* of the voice placed on the first or on the second

syllable? Which syllable is pronounced with greater force in the second three? On which syllable is the stress of voice placed in pronouncing each of the last three words?

16. In pronouncing the words *kind-ly*, *sum'-mer*, and *where'-fore* the stress of voice or accent is placed on the first syllable; in *con-sume'*, *re-tire'*, *o-bey'* the accent is on the second syllable; in *just-i-fy* it is on the first; in *de-ter-mine* it is on the second; and in *com-pre-hend'* it is on the third.

In dictionaries the accented syllable is marked as above.

LESSON 13.

Write from your dictionary a column of ten words that are accented on the first syllable, ten accented on the second syllable and ten accented on the third, and have some polysyllables in each.

LESSON 14.

1. Write in your own words the story which in rhyme begins, "Mary had a little lamb."
2. Write the story, or fable, of *The Fox and the Raven*, and also tell, if you can, any lesson which people might learn from it.
3. Ask your teacher to read you a story very slowly, or to tell you one in her own words. Then write it.

LESSON 15.

To the teacher:— Let a story from the Reader or from any other suitable book be read in class. Let the pupils tell it. Let the teacher tell it. Then let it be written.



LESSON 16.

Observation. Answer in Writing.

1. How many children are shown in this picture?
2. How many girls? How many boys?
3. What animals are shown?
4. How many dishes or vessels are there? Name each.
5. Name the articles of furniture shown.
6. Name the toys and also any other articles.
7. Give a name to each child, and tell the position or posture of each.
8. What is each one doing?
9. It seems that they have been left in the nursery alone. Write a story about them.
10. Give some explanation of how the tub of white-wash and the three brushes may have come to be there.

LESSON 17.

Select a picture connected with any story in your reader, and, in writing, —

1. Name all the objects represented.
2. Describe the position of each.
3. Describe, as fully as possible, any one of the objects.
4. What does the picture as a whole represent?
5. What would it suggest to your mind if you did not know the story?
6. Describe, if you can, some *other* picture which you think might be sketched to illustrate the same story.

LESSON 18.

Write what is required in Lesson 17 about a picture from your reader selected by your teacher.

LESSON 19.

Write a short story suggested by a picture furnished by your teacher, but not taken from your reader.

LETTER-WRITING.

17. A **Letter** is the most common form in which thoughts are expressed in written language.

Very few people write anything that is printed, but nearly everybody writes letters.

18. A letter, by common usage among educated persons, is divided into six parts:—

- | | |
|----------------------------|---|
| 1. The Heading , | 4. The Body of the Letter , |
| 2. The Address , | 5. The Complimentary Ending , |
| 3. The Salutation , | 6. The Signature of the Writer . |

In the following samples note carefully the particular *place on the page* occupied by each of the six parts just mentioned.

In all kinds of letters—business, formal, or friendly—the position of the *heading, salutation, etc.*, should be about the same.

Observe also on the *envelope form* the place of the *name, address, and stamp*.

No. 1.

[Heading]

203 Delma St.,
Halifax, N.S.
June 3, 1898.

[Address]

John W. Morse, Esq.,
Manager Judson Foundry,
St. John, N.B.

[Salutation]

[Body of Letter]

Dear Sir:—I saw your advertisement in this morning's "Index", and I wish to apply for the position referred to

I am nearly fourteen years old and have just completed the Common School Course of this province. I am well and strong and have always been accustomed at home to make myself useful. I am anxious to get work and will always try to be faithful to my employer.

I can bring a recommendation from Mr. Burbidge, Principal of Heswick St. School, and one from Messrs. Layton & Duff, at whose store I have been working on Saturdays for the past six months.

[Complimentary ending]

Yours very respectfully. [Signature]
Robert A. Donaldson.

No. 2.

[Heading]

Truro, May 24, 1898.

[Salutation]

Dear Father, -

[Body of Letter]

I arrived here safe and well and etc.

[Complimentary ending]

Your affectionate son,
Anselm. [Signature]

Before writing a letter, it is well to make a note of the different subjects you wish to write about, otherwise you may omit something you intended to mention. Let what you have to say about each subject form a separate paragraph. Young writers should be especially careful about this, for the mistake of running two or more paragraphs into one is very common.

When quoting a conversation, it is customary to let what each person says at one time, however brief the remark, form a separate paragraph. For examples see the fables on pages 2 and 7.

Keep the person to whom you are writing in mind, and think whether he or she will be interested in what you are writing. State what you have to say in a straightforward manner, being careful to use words that express exactly what you mean.

The following is not good: —

10 Samson St. HALIFAX
June 2 1909

MR. CAMPBELL

I now sit down to write you a few lines to let you know about a ridiculous accident that overtook us fellows this morning. John Kane came to our house about eight o'clock, just after I had completed my breakfast and we started out and got a lot of other fellows and went over by Mr. Purple's barn and began to play ball. The first salute Henry Jones struck a foul that went right over to Mr. Purple's and smashed a pane of glass all to smithereens. The boys said for me to get you to put it in again, and they would pay for it.

Yours Truly

FRED FRITZ.

1. What have you to say about the position of the parts of Fred's letter?
2. Is it punctuated as it should be? See page 26.
3. What part has he left out?
4. Can you state any objections to the use of *ridiculous*, *overtook*, *completed*, *lot*, *salute*, *smithereens*, and *it in again*?

5. What statements would probably be uninteresting to Mr. Campbell?
6. To whom is Mr. Campbell to look for his pay?
7. Should *truly* begin with a capital letter?
8. How might Fred have stated all that it was necessary to write and not have used half so many words?

The following letter to Mr. Purple is better: —

8 Bridge St., HALIFAX, N. S.
June 2, 1909.

MR. PURPLE,

DEAR SIR, — While a number of us were playing ball this morning, we accidentally broke a pane of glass in a window in the south side of your barn. We are very sorry, and will have it replaced as soon as we can get a man to do the work.

We will play nearer the middle of the field after this and hope that we shall not trouble you again in this way.

Yours respectfully,

JOHN STRAIGHT.

Imagine that your mother is away from home, and write her a letter containing a paragraph about each of the following subjects: —

- | | |
|----------------------|----------------------|
| 1. A boy being hurt. | 3. Losing your ball. |
| 2. A book you got. | 4. Winning a game |

Write to a friend asking him to visit you during the next vacation. Mention two or three things you will do while he is with you.

Imagine that you have gone to a distant land. Write to one of your classmates describing your journey and the place you are in.

When answering a letter about a business transaction, mention the date when the letter received was written, so that the writer may find the copy if he wishes to do so. State also enough of the contents to make your answer perfectly intelligible.

A letter asking for information should contain a stamp for the reply.

LESSONS IN ENGLISH.

HENRY BROOKER & Co.,
Halifax, N. S.

PORT GEORGE, KINGS CO., N. S.
May 1st, 1909.

GENTLEMEN, — Your letter of the 29th ult. ordering 600 lb. salmon received. The fish was sent to Wilmot this morning to be forwarded by freight over the D. A. R. Enclosed you will find the bill.

Yours truly,

SAMUEL SNIDER.

Sometimes for convenience we want a merchant to let a person have goods on our account. A letter asking a merchant to do this is called an order, and is generally written without the salutation or complimentary ending. Thus: —

J. M. BLANCHARD & Co.

TRURO, N. S., May 1st, 1909.

Please let Amos St. Clair have goods to the value of nine dollars and seventy-five cents on my account.

G. R. JONES.

Write to a merchant asking him to let R. Swallow have goods on your account.

A letter asking a merchant to send you goods is also called an order. It does not differ in form from the ordinary letter, except that a list is made of the different things asked for.

Great care should be taken to explain definitely the kind and quantity of goods wanted. State also whether they are to be sent by mail, express, or as freight.

SPRINGFIELD, ANNA CO., N. S.,
June 1st, 1909.

T. JONES & Co.,
19 Younge St., Toronto.

GENTLEMEN, — Enclosed you will find an express order for ten dollars, for which please send me by express the following goods: —

10 yds. dress goods like enclosed sample @ 70 c.	7.00
4 " lining, Catalog No., C — 64, @ 16 c.	.64
1 umbrella, Catalog No., X — 470	2.36
	<u>10.00</u>

Yours truly,

G. E. GRANT.

19. Informal invitations and replies between intimate friends are generally written in the same form as other letters, but invitations and replies of a formal nature are written in the third person.

Formal Invitation.

Miss Florence Patterson requests the pleasure of Miss Mary O'Brien's company on Friday evening, June 12th, at eight o'clock.
24 HOWARD AVENUE.

Invitation Accepted.

Miss Mary O'Brien accepts with pleasure Miss Patterson's invitation for Friday evening next.

MAPLEHURST, June 10th.

Invitation not Accepted.

Miss Ruth Elliot regrets that she is unable to accept Miss Patterson's kind invitation for Friday evening.

371 WALNUT ST., Monday.

Letters of Introduction.

Hon. WALTER ROSS,
Minister of Railways,
Ottawa.

ANTIGONISH, 8th Aug. 1898.

DEAR SIR,— It is with pleasure that I introduce to you my esteemed friend, Mr. John W. McIntosh. He will be in Ottawa for several days, and for any attention which you may be able to show him I shall be deeply grateful.

Yours very truly,

JAMES CHISHOLM.

D. A. FRASER, Esq., Chicago,

SYDNEY, C. B., Sept. 12, 1898.

DEAR SIR,— This introduces to you my friend, Mr. Roderick Grant, a graduate of King's University, who visits your city for the purpose of finding employment with some banking establishment. He has been four years in the office of the Merchant's Bank of this place and takes with him testimonials from the President and Cashier.

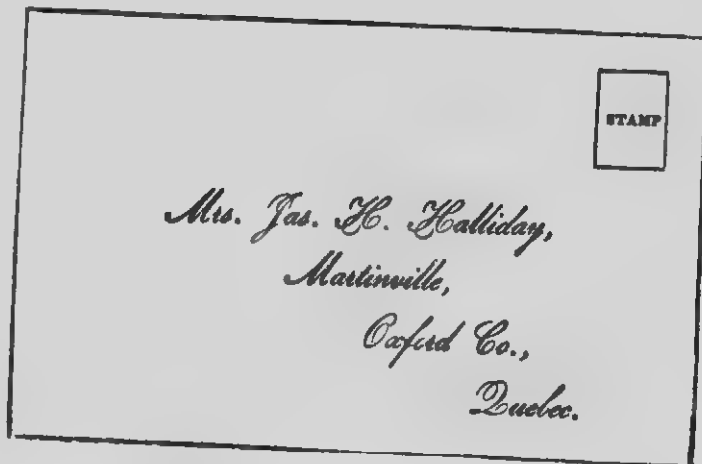
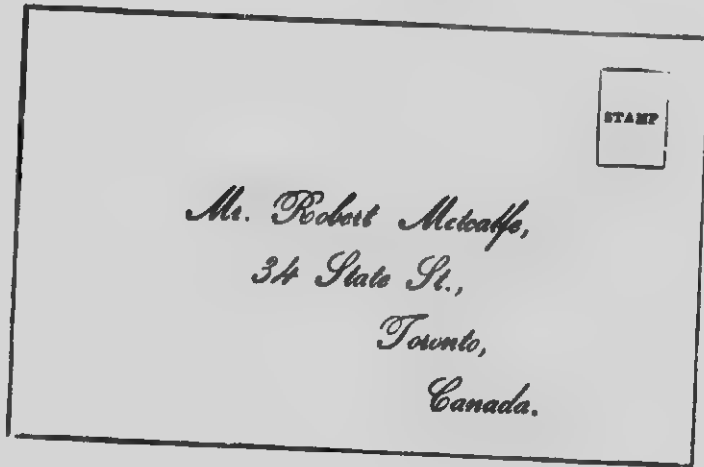
LESSONS IN ENGLISH.

He is a young man of estimable character and good ability, and any service you may render him will be regarded by me as a personal favour.

Very truly yours,

PETER G. CAMPBELL.

[Letters of introduction or recommendation should not be sealed.]



A letter acknowledging the receipt of money is generally written without the address, salutation, complimentary ending, or the pronoun **you**. Thus:—

Received from J. Sparks twenty-seven dollars, being the rent of the house No. 84 Young St. for the month of April.
\$ 27.00.

H. LIFAR, N. S., May 4, 1909.

OMAR JOLLY.

For evidence in case of dispute, many persons want orders and receipts in writing, even though one might more conveniently speak to them about the matters referred to.

The amount of money transferred should be stated in words, for, if given in figures, a dishonest person might alter it by changing the digits.

The part of the receipt which states for what the money was paid is sometimes left out. The evidence given is not so good, however, as when it is put in.

Charles Miller has paid you sixty dollars, which is half of the amount he borrowed from you last September. Write a receipt.

You have paid John Sharp forty dollars on an account you have at his store. Write the receipt he should give you.

Percy Sproul has rented your house No. 14 Whittle Av., for which he is to pay you twenty-five dollars a month. He has not paid you for two months. Write a letter asking him for the money. Write the reply that he would probably send when forwarding the amount; also your acknowledgment of the receipt of the money.

If John Jones worked for Edwin Hayes five days at \$1.75 a day, he would probably hand Mr. Hayes a bill like this:—

MR. EDWIN HAYES,

NEW GLASGOW, N. S., May 6, 1909.

To JOHN JONES,

For 5 days' work, May 2-6, at \$1.75

DR.

\$8.75

When Mr. Hayes paid him he would write at the bottom "Received payment," also the date and his own name.

Write such a bill as you would hand E. O. Parker if you had worked for him six days. Receipt it as you would when he paid you.

20. The *Heading* of a letter should give the *place* and *date* of writing. If a reply is to be sent to the same place, the heading should show exactly where to send it by mail. If the reply is to be sent to some other place, the fact should be indicated after the signature.

The heading should begin an inch or more from the top, and about half way across the page toward the right. Each of the following lines, if one is not enough, should begin a little farther over than the one before it. Always put the whole of the date on one line.

Put commas after each part, except between the name and the day of the month, and between the name and the number of the street. Put a period after abbreviations, and at the end of the whole.

21. The *Address* is necessary for reference in business letters, especially when they are to be copied before being mailed, but it is usually omitted when writing to friends. When given it is generally written on the line below the heading. Sometimes, however, it is placed below the signature. If more than one line is used, each one after the first is indented a little farther than the one before it.

22. Among the *Forms of Salutation* used at the beginning of a letter are Sir, Dear Sir, My dear Sir, Sirs, Dear Sirs, Gentlemen, Madam, Dear Madam, Mesdames, Dear Mesdames, Dear Mr. Jones, Dear Mrs. Smith, etc.

23. When writing the *Body of the Letter*, leave a narrow margin at the left of the page, and avoid crowding the words at the right. Never put a syllable above the line; carry it on to the next.

Let each subject occupy a separate paragraph.

24. The *Complimentary Ending* may be Yours, Yours truly, Yours very truly, Yours sincerely, Very sincerely yours, Yours, with regard, Yours, with best wishes, etc. "Yours, etc.," is not good usage.

The form "Madam" or "Dear Madam" is equally applicable to married and unmarried ladies. When writing to strangers, ladies should always indicate by their signature whether the reply is to be directed "Miss" or "Mrs." by placing their titles in brackets before their names.

25. The *Signature* should be written on the right half of the line following the complimentary ending.

26. *Folding*. — Fold a letter-sheet by turning up the lower edge to meet the upper evenly; then fold twice the other way. Fold the lowest third of a note-sheet toward the top; then fold the upper end

toward the bottom. If the envelope is nearly square, fold the paper once in the middle.

27. The *Superscription* should be plainly written on the lower half of the envelope, each line after the first being indented a little farther than the one before it.

The *Stamp* should be evenly placed about an eighth of an inch from the upper right-hand corner.

[*Note.* — Let the pupils have practice in the school room with ordinary note-paper and envelopes.]

DIRECTIONS FOR LETTER WRITING.

28. When writing a letter or other composition —

1. Write in definite sentences, and have every word of the sentence in your mind before you begin to write.
2. Write as you would talk.
3. Attend carefully to capitals and punctuation.
4. If you have any doubt about the spelling or the meaning of a word, find it in your dictionary before you use it.
5. Before beginning your letter or composition, note the different points about which you wish to write, and devote a paragraph to each.

LESSON 20.

1. Write a letter to an absent schoolmate telling about three different things which you did to-day.
2. Draw five rectangles to represent five envelopes and address them as follows : —

- (a) To your father or mother.
- (b) To any absent brother, sister, or friend.
- (c) To Smith & Proctor, Commission Merchants, New Glasgow.
- (d) To James Elsdon, Cheney, Washington, U. S. A.
- (e) To Baker Bros., Bankers, Strand, London, England.

3. You are confined to the house with a severe cold. Your aunt, who is at your house on a visit, returns home in two days. She is anxious to see your drawing-book. Write a note to your teacher, expressing your sorrow at being absent, and asking to have your drawing-book sent to you by your little brother. Explain why you want it.

LESSON 21.

1. Write a letter to a schoolmate who is absent from school.
2. Write a letter to a friend who has removed to another part of the country, telling him about the changes which have taken place in your school since last term.
3. Write to a boot and shoe dealer for a pair of boots. State what kind of boots you want and when you will pay for them.

ABBREVIATIONS USED IN WRITING.

A. D. (Anno Domini), in the year	Rev., Reverend.
of our Lord.	M. D., Doctor of Medicine.
etc. (et cetera) and so forth.	LL. D., Doctor of Laws.
e. g. (exempli gratia), by way of	D. C. L., Doctor of Civil Laws.
example.	D. D., Doctor of Divinity.
Esq., esquire.	Ph. D., Doctor of Philosophy.
i. e. (id est), that is.	F. R. S. C., Fellow of the Royal
inst. (instant), this month.	Society of Canada.
prox. (proximo), next month.	M. P., Member of Parliament.
ult. (ultimo), last month.	M. P. P., Member of Provincial
viz., namely.	Parliament.
Jr., junior.	Anon., (anonymous), "without
Sr., senior.	name," written after any com-
c/o, care of.	position whose author is un-
No., number.	known.
Co., county or company.	R. S. V. P., Reply if you please.
St., street.	[Répondez s'il vous plait.]
Hon., Honorable.	

LESSON 22.

Copy the following contractions, in column, and write after each the word or words in full: -

can't . . .	I'm . . .	she'll . . .
don't . . .	it's . . .	had n't . . .
does n't . . .	there's . . .	o'er . . .
I'll . . .	we'll . . .	e'er . . .
I've . . .	he'll . . .	ma'am . . .
would n't . . .	't is . . .	must n't . . .

1. What takes the place of the letter or letters omitted in each word?

2. What is the difference between *contractions* and *abbreviations*?

3. Do you say, "He does not," or, "He do not"? Which, then, is proper, "He does n't," or, "He don't"?

NOTE. — Use contractions sparingly, but correctly.

LESSON 23.

Write the abbreviated forms of *Esquire*, *Reverend*, *Honorable*, *Professor*, *Doctor of Divinity*, *company*, *number*, *that is*, *for example*, *and so forth*, *care of*, and of the days of the week and months of the year. [May, June, and July are never abbreviated.]

LESSON 24.

Observe the use of the Apostrophe in the following sentences: —

1. We visited Mr. Johnson's farm, and saw James's grey colt.
2. The Jersey cow's head is small, but the three Ayrshire cows' heads are large.

Write, "I saw a house," a dozen times, using each time instead of the dash one of the following: —

1. father .	5. the king	9. Charles
2. my uncle	6. the fox	10. Mr. James Smith
3. my cousin	7. the foxes	11. the governor
4. my cousins	8. the actress	12. Prof. Lane

LESSON 25.

1. Mr. James Ellis, a junior clerk in the hardware establishment of Higham Bros., tells you that he is to resign his position next week in order to take one offered him in Montreal. You are anxious to get his present position. Write an application to be handed to Higham Bros. with Mr. Ellis's resignation.

2. Write a letter to an absent grown-up brother whom you have not seen for six years, describing yourself, — stating your age, height, weight, habits, work, amusements, tastes and hopes.

3. To LET. In a choice locality, a very convenient house of moderate size, with barn and several acres of land. For particulars apply to A. M. Sinclair, Summerside.

Cecil Gordon of St. Eleanors answers the advertisement, asking for information. Write his letter.

4. Mr. Sinclair replies, giving particulars about the house, barn, grounds and neighbourhood, and states rent. Write his letter.

5. Complete the body of letter No. 2 or No. 3, page 19 or 20, to from fifty to one hundred words.

SOME WORDS TO BE DISTINGUISHED.

LESSON 26.

This, that; these, those.

"This" refers to an object near the speaker, and "that" to an object farther away.

"These" refers to several objects that are near, and "those" to objects at some distance.

Fill each blank with one of the above words: —

1. ~~The~~ book in my hand is larger than ~~that~~ one on the shelf.

2. ~~These~~ books we saw in the store are not so well bound as ~~these~~ on the table.

Write six sentences in each of which you use the words *this* and *that*; or the words *these* and *those*.

Never use "them" instead of "these" or "those."

LESSON 27.

Between and among.

"Between" applies to only two persons or things, but "among" applies to more than two.

Fill each blank with the proper word : —

1. The bucket was carried — the two boys.
2. The apples were divided — the whole class.
3. He picked up the orange which was thrown — the boys and divided it — the two smallest ones.

Write six other sentences in each of which you use the words *between* and *among*.

LESSON 28.

Fewer, less. Stop, stay.

"Fewer" refers to number, and "less" to quantity. "To stop" means to cease moving; "to stay" means to remain in a place.

Fill each of these blanks with the proper word : —

1. There were ~~less~~ people on the grounds than usual and consequently there was ~~less~~ money spent.
2. Did the train ~~stop~~ before you got to Truro? How long did you ~~stop~~ there?

Write six sentences in which you use *fewer* and *less*, and six in which you use *stop* and *stay*.

LESSON 29.

Have and get. Like and love.

"To have" means to own or to hold, but "to get" means to obtain or to procure.

"To like" means to be pleased with, but "to love" means to have affection for.

Fill each of these blanks with one of the above words : —

1. I earned a new hat and now I ~~have~~ ^{own} it. Where did you ~~get~~ ^{buy} it?
2. Fanny ~~like~~ ^{loves} her new book, but she ~~love~~ ^{likes} her mother.
3. I ~~have~~ ^{go} to ~~get~~ ^{go} my own way and to ~~get~~ ^{go} all the things I want, but my sister, whom I ~~love~~ ^{like} says I ~~get~~ ^{go} enough.

Never use "have got" for "have."

Write a dozen sentences, using one of the words *have*, *get*, *like*, or *love* in each of them.

LESSON 30.

Each other, one another. Try and, try to.

"Each other" is used when speaking of two, and "one another" when speaking of more than two.

Never use "try and" when you mean "try to."

Insert one of the above in each of these blanks: —

1. Jessie and Mary are whispering to —, and the other girls in the class are looking at —.
2. On the foot-ball field John and I struck against —, and in a minute more over a dozen boys were rolling over —.
3. Pupils should always — do their best.

Write three sentences in which you use the words *each other*, three in which you use the words *one another*, and three in which you use the word *try*.

NARRATIVE WRITING.

29. A Narrative is an orderly and connected account of what has taken place.

To narrate well what you have seen you must —

1. Observe closely and intelligently.
2. Use language which will express your exact meaning.
3. Narrate events in the order in which they occurred.
4. Say most about what is important, but omit nothing that is needed to give the reader a clear idea of what happened.
5. Punctuate, and use capitals.
6. Avoid slang, and use your dictionary freely.

LESSON 31.

1. Write a narrative entitled, "How I Spent my Last Holiday."

The order suggested by the following heads may be helpful: 1. Explain how you came to have the holiday. 2. How you looked forward to it. 3. What preparation you made. 4. What others were associated with you. 5. The night before. 6. The morning; weather; plans; company. 7. Events of the morning.

8. Dinner; incidents; conversation. 9. Afternoon; events. 10. Tea; company.
11. Evening; all details. 12. Feelings; disappointments; enjoyment.

2. Make careful notes of what happens in half a day in your school. Then write it in the form of a narrative.

3. Narrate any amusing incident which you have witnessed within the last month or two.

4. Relate in your own words the incident in reference to punctuality on page 3.

5. Write the story of Bruce and the Spider.

LESSON 32.

In writing a narrative about each of the following, begin by making an outline similar to the one in the preceding lesson.

1. Last Saturday. 2. Last Christmas Day. 3. An afternoon spent in the fields collecting specimens with your teacher and the rest of the class. 4. A visit you made to a friend or relative. 5. Last Arbor Day. 6. A visit you paid to some factory, mill, or other object of interest.

LESSON 33.

1. What is an **autobiography**? Write your autobiography, using the following outline: —

Names and occupation of parents — your own name — place and date of birth — place or places of residence — schools attended — studies — what studies are liked and what ones are disliked — other occupations, as work at home — hours for rising and for retiring — recreation and amusements — friends and companions — correspondents — books read — books preferred — plans for future — what you would like to be. [Is it what we *are* or what we *own* that makes us happy? Is it better to be *great* or to be *good*?]

2. What is a **biography**? Write a biography of your father, your mother, or of any person, other than yourself, whose life history you know best.

LESSON 34.

Prepare an outline and write a brief history of —

1. The capital of your native province.
2. Your native town, county, or settlement.
3. Your native province.

MEANING OF WORDS, ETC.

LESSON 35.

Arrange the following words in column, in alphabetical order, and write after each the word *opposite* to itself in meaning, as, *true* — *false* : —

small, smooth, slow, down, true, lazy, bitter, dark, dismal, slender, anxious, careful, attentive, intelligent, wise, tall, love, cross, happy, eager, advance, transparent, delicate, internal, puny, docile.

LESSON 36.

Write sentences in each of which you use a word given in the last lesson, and also its opposite in meaning, as, —

1. When the British were about to *advance* the Russians began to *retire*.
2. Glass is *transparent*, but wood is *opaque*.

LESSON 37.

What words are the opposites in meaning of —

elastic	volatile	dull	porous
sour	soluble	straight	soft
firm	useless	narrow	granular
transparent	gaseous	friable	liquid
fresh	insipid	flexible	indelible

LESSON 38.

Write sentences in which you use some word, or words, from the last lesson to describe each of the following objects, as, *charcoal* is an exceedingly *porous* substance : —

butter	salt	wool	water
sugar	oil	arrow	chalk
ink	glass	egg	milk
atmosphere	copper	steel	charcoal

30. **Synonyms** are words which have the same, or nearly the same, meaning, as, *attire, dress, clothes, clothing, apparel, garb, raiment, costume, vesture, outfit, suit, toilet, wardrobe.*

LESSON 39.

Write the words in the first list and place after each a synonym from the second, as, *praise — eulogy.*

1.

say	happen	organise	sprout
dirty	immediately	pardon	think
escape	immense	praise	understanding
foster	nourishment	preface	verbal
frugal	obtuse	prevaricate	work

2.

cherish	reason	construct	occur
eulogy	consider	introduction	foul
germinate	expressed in words	quibble	stupid
enormous		forgive	at this moment
operate	nutrition	express	economical

LESSON 40.

Write each word in the first list and place after it two or more words from the second list that are synonyms, as, — *provide — procure, furnish; inform — tell, notify, communicate.*

1.

allow	base	charge	high
atom	bold	civil	honest
attractive	belief	delight	knowledge
authorise	business	efficient	lazy
awful	calm	force	mild
bashful	career	gain	noble

LESSONS IN ENGLISH.

2.

modest	elevated	impeach	concise
courageous	honorable	polite	enticing
occupation	slothful	capable	false
placid	alluring	get	employment
course	permit	exalted	serene
history	rude	instruction	joy
accuse	sanction	indolent	strength
courteous	deadful	particle	upright
pleasure	savage	appalling	learning
competent	short	timid	gentle
power	vocation	contemptible	tender
acquire	tranquil	brave	information

LESSON 41.

Write sentences in which you use each word in the first list to describe an object named in the second, as, *Gold* is the most *malleable* of metals.

1.

dark	luscious	fibrous	odorous
cold	astringent	sweet	pungent
plump	acid	fragrant	resinous
courageous	tart	appetising	malleable
juicy	bitter	edible	nourishing

2.

porpoise	mignonette	vinegar	cellar
fruit	mustard	beef	aloes
pot	ice	bark	limes
oranges	pepper	tea	cinnamon
lemons	captain	gold	peaches

LESSON 42.

Definition.

What do you understand by lines that are —

parallel	intersecting	horizontal	radiating
perpendicular	vertical	curved	converging
zigzag	oblique	diagonal	spiral

and by forms that are —

circular	spherical	conical	prismatic
square	cylindrical	oblong	concave
rectangular	oval	hexagonal	convex

Besides writing your answers, illustrate each one by a drawing.

31. A useful exercise consists in assigning any substance to its place in either the Animal, the Vegetable, or the Mineral Kingdom. The exercise will impart general information, cultivate attention, stimulate quick thinking, and aid in the development of the power of expression.

[The Animal Kingdom includes all animals and everything of animal growth, as wool, silk, hair, horns, bone, etc., and all articles manufactured from animal substances.

The Vegetable Kingdom is made up of plants and their products, as wood, cotton, grain, rubber, linen, etc., and also articles manufactured from these.

The Mineral Kingdom includes all rocks, minerals, precious stones, ores, and everything made from them, as pins, needles, knives, crockeryware, etc.]

LESSON 43.

Classification Lesson.

To which kingdom does each of the following belong? Is it in the natural or manufactured state?

olive oil	diamonds	sealing-wax	chalk
paper	castor oil	soda	water
mustard	honey	door-knob	candy
a china plate	beeswax	salt	foot-ball
a shoe	varnish	pepper	a mirror

LESSON 44.

Classification Lesson.

Write sentences in which you tell of what material, or materials, each of the following is made: —

boots	combs	brass	soap
thread	putty	paper	cheese
spoons	brick	glue	coffee
ploughs	paint	silk	lead pencils
rope	ink	butter	sausages

32. [TO THE TEACHER: Junior classes ought to have a language lesson based on some common object almost every day. This develops the power of observation and gives practice in the use and meaning of words.

Ordinary teaching. — 1. Place some familiar object, as a chair, before the class.

2. Ask pupils to name the object and tell its use.

3. To name its parts.

4. To tell something about the size, shape, etc., of each part and how it is made.

5. To tell the use of the different parts, how they are joined together, etc.

6. Compare the object with others of the same kind.

Suggestions. — 1. Require each answer in the form of a sentence.

2. Pupils must be induced to speak freely, therefore do not criticize answers.

3. Give correct form without calling attention to the error; write it on the board and require the class to repeat it several times.

4. Talk *with* the pupils rather than *to* them.

5. If pupils cannot form correct sentences aid them by questions.

6. Endeavor to have correct ideas formed in the pupils' minds, and then require these ideas to be properly expressed.

7. Insist on all oral answers being in a clear, distinct voice, and on the words being correctly pronounced.

8. Repeat the lesson. Repeat it again.

9. Repeat the lesson once more and have the answers written.

10. See that proper attention is paid to spelling, punctuation, and capitals.]

33. The qualities, appearance, uses, etc., of an object are sometimes made more apparent, not only to the observer, but to the reader, or to the person addressed, by comparing or contrasting the object with another object which is better known, and by pointing out in what respects the two agree or differ.

LESSON 45.

Compare as to *form, size, material, construction, use*, as many of the following as you are well acquainted with: —

- | | |
|--------------------------------|----------------------------------|
| 1. A table and a chair. | 8. A spring of water and a well. |
| 2. A chair and a bed. | 9. A bush and a tree. |
| 3. A plough and a harrow. | 10. A ladder and a stair. |
| 4. A pot and a pan. | 11. A fireplace and a stove. |
| 5. A book and a pamphlet. | 12. A pickaxe and a hoe. |
| 6. A fence and a stone wall. | 13. A mat and a carpet. |
| 7. A newspaper and a magazine. | 14. An axe and a hammer. |

LESSON 46.

Compare as to *appearance, qualities, use, and value* : —

- | | |
|------------------------|-----------------------------|
| 1. Butter and cheese. | 7. Maple and spruce. |
| 2. Leather and rubber. | 8. Woollen and linen. |
| 3. Wood and iron. | 9. Coal and wood. |
| 4. Milk and water. | 10. Salt and soda. |
| 5. Sugar and honey. | 11. Apples and potatoes. |
| 6. Cotton and wool. | 12. Glass and earthen ware. |

LESSON 47.

Compare as to *size, parts, habits, uses, and value* : —

- | | |
|------------------------|----------------------------|
| 1. A dog and a cat. | 6. A duck and a goose. |
| 2. A cow and a horse. | 7. A fly and a spider. |
| 3. A sheep and a goat. | 8. A robin and a swallow. |
| 4. A pig and a sheep. | 9. A horse and a mule. |
| 5. A hen and a pigeon. | 10. A herring and a trout. |

DESCRIPTIVE WRITING.

34. A Description of an object should be written so as to produce in the mind of the reader a picture of that object.

In order that you may write such a description you must, among other things, —

1. Either have the object before you, or you must be very familiar with it.
2. Know the names, uses, etc., of its different parts.
3. Employ the words which express the exact meaning you desire to convey.
4. Use your dictionary when in doubt.

LESSON 48.

1. Write a description of your *school-house* : —

(1) its location, — on a hill or in a valley, whether pleasant, convenient, etc.; (2) its surroundings, — yard, trees, fence, etc.; (3) when built, size, shape, material, plain or ornamental; (4) if a large building, — its entrances, vestibules, halls, stairways, number and arrangement of class-rooms and dressing-rooms, etc.

2. Write a description of your *school-room* : —

(1) as to size, including height of ceiling, shape, doors, windows, material of walls and ceiling, etc.; (2) furniture, — seats and desks, their number and arrangement, blackboard, maps, charts, globes, natural history specimens, etc.; (3) improvements you would suggest.

LESSON 49.

On the model of the preceding lesson write a description of : —

- | | |
|-----------------------------|----------------------------------|
| 1. Your own room. | 6. Your grandfather's house. |
| 2. The family sitting-room. | 7. The store nearest your house. |
| 3. The house you live in. | 8. The kitchen stove. ✕ |
| 4. The church you attend. | 9. The barn. |
| 5. The garden. | 10. The blacksmith shop. |

LESSON 50.

Of the following processes, describe the three you know most about : —

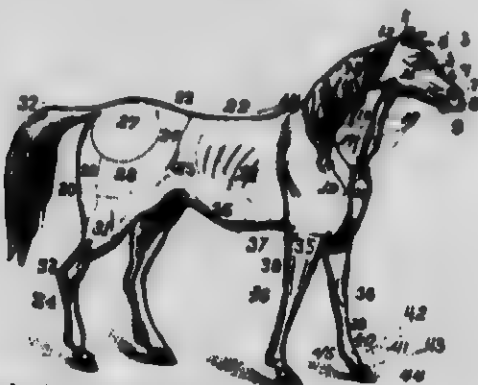
- | | |
|--------------------------------|------------------------------|
| 1. Harnessing a horse. | 8. Catching trout. ✕ |
| 2. Lighting a fire. | 9. Making a bed. ✕ ✕ |
| 3. Getting breakfast. | 10. Making a flower bed. |
| 4. Setting a table. ✕ | 11. Caring for a flower bed. |
| 5. Sewing on a button. ✕ | 12. Raising cabbages. ✕ |
| 6. Shoeing a horse. | 13. Building a house. |
| 7. Learning to ride a bicycle. | 14. Fishing in a boat. |

35. In writing descriptions of animals an outline like the following may be used : —

THE HORSE.

- Introduction.* A large animal; the companion of man in peace and in war, in work and in recreation, from the most ancient times.
- Size, shape, covering.* Average height from 10 to 16 hands; beautifully rounded, shapely animal; short, smooth hair; nearly always of one color.
- Where found.* In every part of the civilized world; wild in nearly every continent.
- Parts.* Head long rather than large; eyes full, clear, and far apart; ears on top of head, long and erect; neck very strong and graceful; body long, round and well-proportioned; legs trim and slender; foot provided with hoof, not cloven.
- Food.* Graminivorous animal, eating hay, grain, etc.

6. *Habits and qualities.* Intelligent and affectionate; spirited yet docile; easily taught and very faithful; great power of endurance.
7. *Uses.* Most valuable of labouring animals; used also in travelling and in war—fresh often in some countries.
8. *Remarks and anecdotes.*



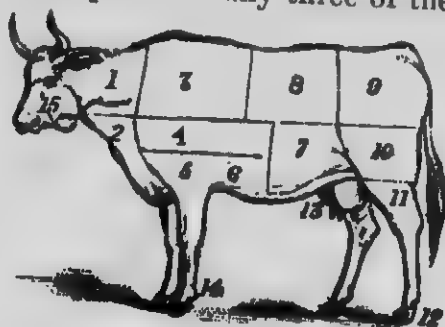
1, ears; 2, forelock; 3, forehead; 4, eyes; 5, eye-pits; 6, nose; 7, nostrils; 8, point of nose; 9, lips; 10, nether jaw; 11, cheek; 12, poll; 13, mane; 14, withers; 15, parotid glands; 16, throat; 17, neck; 18, jugular vein; 19, shoulders; 20, breast; 21, ribs; 22, back; 23, loins; 24, hip; 25, flank; 26, belly; 27, haunch; 28, thigh; 29, buttock; 30, stifle; 31, leg; 32, tail; 33, hock or hough; 34, cannon or shank bone; 35, arms; 36, knees; 37, passage for the girths; 38, elbow; 39, shank; 40, bullet; 41, pasterns; 42, coronet; 43, foot; 44, hoof; 45, fetlock.

LESSON 51.

Write, in outline, descriptions of the following:—

- | | | |
|----------|------------|---------|
| A cow | A dog | A sheep |
| A hen | A housefly | A hawk |
| A spider | A trout | A crow |
| A pig | A goose | A bee |

Write full descriptions of any three of them.



COW. — BEEF.

1, neck; 2, shaking-piece; 3, chine; 4, ribs; 5, clod; 6, brisket; 7, flank; 8, loin, sirloin; 9, rump; 10, round; 11, leg; 12, foot; 13, udder; 14, shin; 15, cheek.

36. In describing a plant we may notice: —

1. *Where found.* Whether native or naturalized, wild or cultivated.
2. *Appearance.* Size, height, roots, stalk, branches, leaves, flower, fruit, how grown or reproduced; in trees, — trunk, bark, foliage.
3. *Part useful to man.* Method of gathering and preparing.
4. *Use and value.*

LESSON 52.

Write a description of the plant or tree from which we get —

Wheat	Cotton	Plums
Oats	Apples	Raspberries
Potatoes	Maple sugar	Blueberries

NOTE. — An ordinary description of an animal or plant need not be in strictly zoological or botanical language. The primary object here is to train in observation and expression. At the same time well-conducted nature lessons are excellent exercises in composition.

37. When describing a person call attention to —

1. *The figure.* Whether large or small, tall or short, stout or slender, etc.
2. *Face.* Features, color of hair and eyes, age, scar or any peculiarity, etc.
3. *Bearing.* Action, gait, general appearance, mannerisms, speech, dress, etc.
4. *Characteristics.* Habits, peculiarities, mental power, strong and weak points, business, reputation, etc.

LESSON 53.

Describe, according to the outline given above, —

- | | |
|---------------------------------|---------------------------------------|
| 1. Your grandfather. | 7. The school inspector. |
| 2. Some other relative. | 8. A school trustee. |
| 3. Yourself. | 9. A clergyman. |
| 4. A baby. | 10. An Indian. |
| 5. A lady of your acquaintance. | 11. An ideal boy or girl. |
| 6. The family doctor. | 12. The most peculiar person you know |

LESSON 54.

1. Write a letter in which you name and describe half a dozen of our common birds and flowers.
2. Write a letter to your teacher, or to a schoolmate, dated from the country about which you studied in your last geography lesson, as if you were living there. Tell all you can about the country, — its appearance, climate, cities, etc., and about the people, — their habits, intelligence, dress, food, houses, occupation, and modes of travelling.
3. Write a similar letter bearing place and date from your last history lesson, giving particulars of important events that had recently happened; and describe the country and the people as they were at the date in the heading of your letter.
4. Write such a letter as you might imagine a robin would write to its cousin after two boys had killed its mate and carried away its young.
5. Write such a letter as you might imagine a poor, old, half-starved, over-worked horse to write to the Secretary of the Society for the Prevention of Cruelty.

Note. — History and geography, when taught as in letters 2 and 3, aid greatly in the study of language.

PARAPHRASING.

38. A sentence, as we already know, is a group of words expressing a thought. The same thought may be expressed in different words; and when the wording or form is changed, without changing the thought, the sentence is said to be **paraphrased**.

For example, the sentence, —

“All is not gold that glitters,” may be written, among other ways, —

1. Everything that glitters is not gold. *C*
2. Some metals that are not gold glitter. *C*
3. Glitter does not always prove the presence of gold. *C now.*
4. Do not be deceived by mere glitter. *u. l.*

LESSON 55.

Express the thought contained in each of the following sentences in at least three different ways: —

1. Honesty is the best policy.
2. Those who cannot have what they like must learn to like what they have.
3. I *ought* therefore I *can*.
4. A man will never change his mind if he has no mind to change.
5. A good when lost is valued most.
6. Debt is the worst kind of poverty.
7. He who gives way to anger punishes himself for the fault of another.
8. Do to others as ye would have others do to you.
9. He who thinks only of serving himself is the slave of a slave.
10. Many insects can lift a weight equal to five hundred times the weight of their own bodies.
11. An acre of good fishing ground in the sea will yield more food in a week than an acre of the best land in a year.
12. There is no royal road to learning.

39. Paraphrasing exercises are useful in extending the pupil's vocabulary, and in imparting facility and variety of expression. It is plain that a sentence cannot be accurately paraphrased until its meaning is clearly and fully understood.

40. The most common kind of paraphrase consists of changing poetry into prose, although all kinds of verse are not suitable for this purpose. The *metre*, *rhythm*, and *rhyme* will of course disappear, and the poetic phrases will be changed into the language of ordinary conversation.

The following prose versions of the lines quoted below from Goldsmith's description of the schoolmaster in *The Deserted Village* illustrate what is meant: —

A man severe he was and stern to view, —
I knew him well and every truant knew;
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper, circling round,
Conveyed the dismal tidings when he frowned.
Yet he was kind, or if severe in aught,
The love he bore to learning was in fault.

1. He was a grim, hard-faced man, who could be very severe at times, as I, and every idle scholar, had good reason to know. We were afraid of him, and learned to study his face anxiously, till we could tell from his looks in the morning if he was going to be cross that day. Still, he was fond of his joke, and when he made one we always laughed, whether we enjoyed it or not. When he happened to look displeased, we whispered the dreadful news quickly from one end of the room to the other. But he was really kind-hearted, and if he was ever harsh, it was because he was anxious for us to learn.

2. His looks were hard and stern: so it seemed to us who were truants and heeded not our lessons. From his face in the morning all easily foresaw his course during the day, — whether mildness or severity, calm or storm, should prevail. With the hope of pleasing him we took care to laugh at all his jokes. When he was in ill humor, news of the fact passed quickly from lip to lip, and all were stricken with awe. Of the goodness of his heart no one doubted; for if he seemed harsh or unkind all knew it was because of his love of learning and his fear lest his pupils should fail to be in love with it and make it their own.

LESSON 56.

Write the following in your own words: —

Two little squirrels out in the sun;
One gathered nuts, the other had none:
“Time enough yet,” was his constant refrain,
“Summer is still only just on the wane.”

Listen, my child, while I tell you his fate.
He roused him at last, but he roused him too late;
Down fell the snow in a pitiless cloud,
And the starved little squirrel was wrapped in a shroud.

Two little boys in a school-room were placed;
One always working, the other disgraced:
“Time enough yet for learning,” he said;
“I will climb, by and by, from the foot to the head.”

Listen, my children. Their locks are turned gray:
One lives in comfort and honour to-day;
The other, a pauper, looks out at the door
Of the poor-house, and idles his days as of yore.

LESSON 57.

Memorise each of the following, and then write the thoughts in your own words: —

1. Be good, dear child, and let who can be clever;
Do lovely things, not dream them all day long;
And so make Life and Death, and that For Ever
One grand sweet song.

KINGSLEY.

2. Howe'er it be it seems to me
 'T is only noble to be good;
 Kind hearts are more than coronets,
 And simple faith than Norman blood.

TENNYSON.

3. The curfew tolls the knell of parting day,
 The lowing herd wind slowly o'er the lea,
 The ploughman homeward plods his weary way,
 And leaves the world to darkness and to me.

GRAY

4. But pleasures are like poppies spread;
 You seize the flower, its bloom is shed:
 Or like the snow-flake in the river;
 A moment white then melts for ever.

BURNS.

5. He prayeth best who loveth best
 All things both great and small;
 For the dear Lord who loveth us
 He made and loveth all.

COLERIDGE.

6. By honest work and inward truth,
 The victories of our lives are won,
 And what is wisely done in youth
 For all the years is wisely done;
 The little deeds of every day
 Shape that within which lasts for aye.

BURLEIGH.

7. So nigh is grandeur to our dust,
 So near is God to man,
 When duty whispers low, "Thou must,"
 The youth replies, "I can."

EMERSON.

8. 'Tis spring! 'tis spring! stern winter's reign is o'er,
And north winds bend our forest groves no more.
Now life and beauty breathe on every hill,
Bidding each heart with hope and gladness thrill.
In flowery valley and in leafy grove,
Man reads in glowing lines his Maker's love;
Hears the bright stream its joyous anthem raise,
While gently swelling ocean hymns His praise.

From *Acadia*, by JOSEPH HOWE.

9. He's true to God who's true to man; wherever wrong
is done,
To the humblest and the weakest, 'neath the all-behold-
ing sun,
That wrong is also done to us; and they are slaves most
base,
Whose love of right is for themselves and not for all the
race.

LOWELL.

10. Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the
angels.

LONGFELLOW.

LESSON 58.

Reproduction. The Toad.

Read the following several times. Then close your book and write what you know about the toad.

Few things make me more indignant than to see boys abusing a toad. It is a most cowardly act, for the toad has absolutely no weapon of defence; it is an especially helpless creature. It is also one of the most useful and interesting of little animals. French gardeners think no garden complete without a good supply of toads.

The frog is the toad's cousin. The frog's proper name is Mr. Rana, and the toad's is Mr. Bufo. Let us pick up a frog and a toad and note the difference between them. The frog has some teeth in his upper jaw and palate, but the toad has none; the frog's tongue is forked, the toad's is simple; the toad's skin is warty, the frog's is smooth; the frog's feet are more deeply webbed, it is a much better swimmer and is fonder of water than the toad; some frogs are much more gayly coloured, with their black, green, yellow and green markings, than are the plain little grey toads, with flecks of black and white. The frog has a much louder voice than the toad. What is that you are saying? "Think of the 'tree toad'!" I think. I think it is your mistake and not mine. The tree toad is a little frog whose name is Hyla.

Come here, little Mr. Toad, and let me introduce you to the friends you are making. Boys and girls, this is Mr. Bufo, a citizen of the world. He hops through the tropics and the temperate zones, and well up into the polar circles. He is a gentle, humble, useful, inoffensive, silent creature; what more can you ask?

"Has he no faults?" you say.

I admit that one accusation lies against him. He does eat bees. It is true that he is found sometimes standing brigand-like on the highway to some humming hive, and snaps up the bees as they return, honey-laden, home. He never touches the outgoing bees; it is bees dressed with honey-sauce he is after. Yet he cannot get many bees. They fly too high and too fast for him. So the damage he does is small. He makes up a hundred fold for that error about the bees by the good he does in devouring numberless insects that are destructive to plants. The toad is a hungry creature and his sole food is insects. It is this continuous eating of insects which commends him to the gardeners. He saves many a cabbage, many a row of peas, or bed of beets or lettuce; and thousands of bushels of fruit get to the market, and so to our tables, which but for Mr. Bufo would have been destroyed, unripened, by noxious insects.

The toad comes from an egg laid in the water. From the egg comes first a jet-black tadpole. The change to the toad shape is very rapid. The toad grows by casting its skin. The old skin dries, cracks, and is pulled off, and a soft new skin permits the growth of the animal.

Toads are fond of travel and make long journeys. Frogs will spend their lives in one place, but Mr. Bufo has a curiosity to see the world.

JULIA MCNAIR WRIGHT.

LESSON 59.

Reproduction from Memory.

THE SEED.

Oh! a wonderful thing is a seed:
 The one thing deathless ever,
 The one thing changeless, utterly true,
 For ever old, for ever new,
 And fickle and faithless never.

Plant hate, and hate will spring;
 Plant love, and love will grow;
 To-day you may sow, to-morrow will bring
 The blossoms that show what sort of a thing
 Is the seed, the seed that you sow.

LESSON 60.

Answer, in writing, the following questions from the extract from Roberts's *Canada* on page 3:—

1. "O Child of Nations," — what nations?
2. How is Canada the child of those nations?
3. What is the meaning here of "giant-limbed"?
4. "Who stand'et among the nations," — what nations?
5. How is it that Canada is spoken of as —
 "Unheeded, unadorned, unhymned,
 With unanointed brow"?
6. What is meant by, "greatness not thine own"; and by, "lion's brood"?
7. What other word could you use instead of "front"?
8. Who was Montcalm? Who was Wolfe?
9. What is the force of the words "storied"? "burning"?
10. "How here thy heroes fell." — Where? What heroes?
11. How does the poet, in the fourth stanza, indicate the west of Canada? The north? The east?
12. What "strange floods" or rivers rave northward?

13. What is meant by, "Acadia's chainless tide"?
14. "Thy sons await thy call," — for what?
15. "But some in exile," — where?
16. What do you know about —
 "And some Canadian lips are dumb
 Beneath Egyptian sands"?
17. To what does the poet seem to be urging Canada?
18. Is it a fact that Canadians are free and independent citizens of the greatest, freest, and most progressive empire the world has ever known?

HOW TO ACQUIRE A VOCABULARY.

41. In writing, as in almost everything else, we learn to do by doing. In other words, *a person learns to write by writing*. Useful hints and suggestions may be given, but nothing can take the place of actual practice. And in this practice the writer should copy only the best models.

42. To write well a person must be acquainted with words and their meanings. That is, he must have a *vocabulary*. To acquire a vocabulary the following suggestions may be helpful:—

1. Read widely and attentively the writings of the best authors.
2. Read aloud.

This is a valuable suggestion, as words read aloud are both *pronounced and heard*; and it is a well-known fact that words which the vocal chords have repeatedly formed, and the ear has frequently heard, are more readily recalled than those which have been merely glanced over in silence.

3. Give a good English Dictionary a few minutes' systematic reading daily.

4. Have a note-book in which you jot down new words and phrases.
5. Write as much as possible. We become best acquainted with tools by using them.
6. Memorise choice passages of poetry and prose. Recite them aloud in your room.

SUBJECT AND PREDICATE IN A SENTENCE.

43. Every sentence consists of at least two parts, — (1) the thing we **speak about**, and (2) what we **say about** that thing.

44. The word or group of words denoting what we speak about is called the **Subject**.

45. The word or group of words which tells what we say about the subject is called the **Predicate**.

46. Every sentence has a subject and a predicate.

Note the subject and predicate in the following: —

	<i>Subject.</i>	<i>Predicate.</i>
1.	Birds	fly.
2.	Little birds	fly.
3.	Little birds	fly swiftly.
4.	Some little birds	fly very swiftly.
5.	Some little birds of Canada	fly very swiftly when migrating to the south.
6.	Some little birds of temperate countries like Canada	fly very swiftly when migrating to warmer regions in autumn.
7.	Some little birds of temperate countries like Canada, having reared their young in early summer,	fly very swiftly when migrating, in large flocks, in autumn, to the warmer regions of the south.

47. The **natural order** of a sentence is to have the subject first and the predicate second, but this order is not always followed.

Observe the division of the following sentences into subject and predicate: —

1. The richest gold mines in the world are in Canada
2. Who discovered the circulation of the blood?
3. To see is to believe.
4. In autumn the leaves are beautifully tinted.
5. By the wayside the poor wanderer fell.
6. Merrily sounds, from the threshing floor, the busy flail.
7. What a wonderful thing is a seed!
8. How many different wild flowers can you name?
9. Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.

<i>Subject.</i>	<i>Predicate.</i>
1. The richest gold mines in the world	are in Canada.
2. Who	discovered the circulation of the blood ?
3. To see	is to believe.
4. The leaves	are beautifully tinted in autumn.
5. The poor wanderer	fell by the wayside.
6. The busy flail	sounds merrily from the threshing floor.
7. A seed	is what a wonderful thing !
8. You	can name how many different wild flowers ?
9. The lovely stars, the forget-me-nots of the angels,	blossomed silently, one by one, in the infinite meadows of heaven.

LESSON 61.

Divide the following sentences into subject and predicate : —

1. Platinum is the heaviest of metals.
2. Some men are ruined by bad habits.
3. Sweet are the uses of adversity.
4. Heaven from all creatures hides the book of fate.
5. Harvey, the discoverer of the circulation of the blood, was an eminent English physician.
6. Wondrous truths, God has written in the stars above.
7. In the bright flowerets under us, stands the revelation of His love.
8. O'er the vale, with gentle swell, the music of the village bell came sweetly to the echo-giving hills.
9. Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear.
10. Full many a flower is born to blush unseen
And waste its sweetness on the desert air.

LESSON 62.

Divide a dozen short sentences, taken from your *Reader*, into subject and predicate.

NOUNS

Oral Lesson.

Name five things that you see. Name ten things that you do not see.

Which words in the following sentences are names?

*My crown is in my heart, not on my head ;
Not decked with diamonds and Indian stones,
Nor to be seen ; my crown is called Content ;
A crown it is that seldom kings enjoy.*

SHAKESPEARE

48. Words used as names are called nouns.

They are very numerous, forming more than half the words in our language. They include not only the names of things which we can *see, hear, feel, taste, or smell*, but also of what we can only think about, as *joy, kindness, truth, hope*.

LESSON 63.

Write the names of thirty different things.

2. Write the nouns in the following :—

1. The soft hair on the skin of a sheep is called wool. 2. This wool, if left to itself, would drop off in summer, for the sheep has then no need of it to keep him warm. 3. But instead of allowing it to drop off, men cut it off just in time to save it. 4. The wool cut from a sheep is called a fleece. 5. The fleeces are washed and then sent to a factory, where the wool is spun into thread and woven into cloth. 6. The sheep furnishes the greater part of the wool used in making clothes, but the cashmere goat and alpaca also yield wool of a fine quality.

LESSON 64.

Write in your own words the substance of the selection on page 46, and underline all the nouns used.

PROPER NOUNS.

Oral Lesson.

- | | |
|------------------------|----------------------------------|
| 1. The girl sings. | 1. Bertha sings. |
| 2. A dog is barking. | 2. Rover is barking. |
| 3. A ship was lost. | 3. The <i>Atlantic</i> was lost. |
| 4. The river is broad. | 4. The <i>Amazon</i> is broad. |

Can you tell from the sentences in the first column what girl, dog, ship, or river is meant? Can you tell from the sentences in the second column? What is the difference between the nouns in the two columns? What things besides girls, dogs, ships, and rivers are given particular names by which we can tell just which one is referred to?

49. A word used as the name of any particular person, place or thing is called a Proper Noun.

50. Proper nouns and words formed from them must begin with capitals; as, —

Truro, Canadian, English.

If the noun consists of more than one part, each part must begin with a capital; as, —

Hudson Bay, Van Diemen's Land.

LESSON 65.

Write sentences in which you use a proper noun that is the name of —

A river

A town

A queen

A poet

A mountain

A governor

A dog

A city

A king

An ocean

A historian

A book

A county

A day

A month

A ship

An island

A lake

LESSON 66.

1. Write the proper nouns in the following: —

1. "The battle of Waterloo, called by the French St. Jean, was fought on Sunday, June 18th, 1815. 2. In this battle the English army under the command of Wellington, or the Iron Duke as he was sometimes called, defeated the French under Napoleon Buonaparte, Emperor of France. 3. For six hours the English army kept the French at bay. 4. Late in the afternoon the distant sound of the Prussian cannon was heard, and all knew that Von Bülow had out-

marched Grouchy and was hastening to Waterloo. 5. Napoleon then made the grandest effort of the day. 6. The Old Guard of France, unconquered veterans of Austerlitz and Jena, burst in a furious onset upon the shattered ranks of Britain. 7. With a cheer that rent the smoke-cloud hovering above the field, the English army swept on to meet the foe. 8. The French column wavered, — broke, — fled, and Waterloo was won."

2. Write seven sentences, each containing two words that are proper nouns.

NUMBER.

Oral Lesson.

What is the difference in form between the following pairs of nouns? Which represents only one object?

lion lions
girl girls
book books

lamp lamps
chair chairs
stove stoves

51. Nouns which represent but a single object are said to be of the **singular number**; as, hat, cane, desk.

52. Nouns which represent more than one object are said to be of the **plural number**; as, hats, canes, desks.

53. The plural number is generally formed by adding *s* to the singular; as, —

clock clocks
door doors
pen pens

flower flowers
hand hands
table tables

54. Some nouns, however, end with a sound so much like that of *s*, that we cannot pronounce the plural without making another syllable; hence we find that nouns ending in *s*, *sh*, soft *ch* (as in *march*), *x*, or *z* form their plurals by adding *es*; as, —

box boxes
church churches
grass grasses

brush brushes
fox foxes
topaz topazes

55. If the singular ends in *y*, the *y* is changed into *ies* in the plural; as, —

pony	ponies	lady	ladies
cry	cries	city	cities

Y with a vowel before it is not changed into *ies*; as, —

day	days	chimney	chimneys
-----	------	---------	----------

56. Thirteen nouns ending in *f*, and three ending in *fe*, form their plurals by changing *f* or *fe* into *ves*. They are: —

beef	loaf	staff	wharf
leaf	self	thief	knife
calf	sheaf	half	life
elf	shelf	wolf	wife

57. Nine nouns form their plurals without adding *s*. They are: —

man [men]	woman [women]	child [children]
ox [oxen]	foot [feet]	tooth [teeth]
goose [geese]	mouse [mice]	louse [lice]

LESSON 37.

Write the singular and the plural of each noun in Lessons 56 and 66.

58. A few nouns have the same form for both numbers; as, —

sheep	salmon	couple	trout
deer	mackerel	dozen	heathen
moose	cannon	gross	score

59. Letters, figures, signs, etc., are made plural by adding an apostrophe (*'*) and *s*; as, —

Omit the *9*'s, dot your *i*'s, and cross your *t*'s; be careful of your *+*'s and *—*'s.

60. Some nouns taken from other languages retain the plural endings which they had in those languages ; as, —

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
oasis	oases	fungus	fungi
ellipse	ellipses	radius	radii
crisis	crises	stimulus	stimuli
basis	bases	terminus	termini
larva	larvae	erratum	errata
vertebra	vertebrae	addendum	addenda
pupa	pupae	memorandum	memoranda

LESSON 68.

Write the plurals of the following nouns : —

match	ellipse	chimney	woman
leaf	fungus	trout	money
ape	goose	oasis	tooth
cloth	6	ox	leaf.
desk	knife	journey	mistress
deer	salmon	sofa	monarch
dish	academy	story	monkey
cannon	thief	sky	wharf
mouse	church	dwarf	O

LESSON 69.

Write both the singular and the plural of the nouns in Lesson 58.

REVIEW.

Oral Lesson.

What is the difference in form between the following pairs of nouns? What is the difference in meaning?

host	hostess	lion	lioness
baron	baroness	count	countess
Jew	Jewess	prince	princess

61. In a large number of cases sex referred to is indicated by the ending of the name; as, —

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
actor	actress	host	hostess
administrator	administratrix	Jew	Jewess
baron	baroness	lion	lioness
count	countess	marquis	marchioness
czar	czarina	prince	princess
duke	duchess	sorcerer	sorceress
emperor	empress	sultan	sultana
executor	executrix	tiger	tigress
heir	heiress	hero	heroine

62. In some cases the name of the female is entirely different from that of the male; as, —

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
buck	doe	gander	goose
drake	duck	stag	hind
drone	bee	son	daughter
gentleman	lady	nephew	niece
hart	roe	uncle	aunt
bull	cow	wizard	witch

63. Some nouns do not indicate the sex of the animals named; as, — *lamb, goat, calf, sheep.*

64. Names of males are said to be of the **masculine gender**; names of females are said to be of the **feminine gender**; names which do not indicate the sex of the animal are said to be of the **common gender**; while names of things without sex, as, book, tree, hat, etc., are said to be of the **neuter gender**.

LESSON 70.

1. Write the following nouns in three columns according to their gender, and place after each masculine and

feminine noun the corresponding word of opposite gender:—

artist	gentleman	president	friend
aunt	goose	parent	thief
bridegroom	heir	servant	teacher
calf	hero	secretary	postmaster
child	husband	sheep	pupil
clerk	landlord	sister	agent
cook	mamma	uncle	wife
cousin	man-servant	widow	doe
daughter	maiden	woman	niece

2. Write the nouns in Lessons 56 and 72 in four columns according to their gender.

POSSESSIVE CASE.

Oral Lesson.

1. His *father's* sword he has girded on.
2. I inhaled the *violet's* breath.
3. 'T was made of the white *sail's* pearly shell.
4. The *spider's* thread is cable
To *man's* tie on earthly bliss.

What is peculiar about the form of the nouns printed in italics? Explain in each case why this form of the noun is used.

LESSON 71.

"The —— hat is new."

Write this sentence twelve times, and use a different word from the list given below to fill the blank each time.

girl	child	Frenchman	farmer
man	maiden	baby	dentist
lady	lawyer	merchant	woman

Use the plural of these nouns to fill the blank in the following:—

"The —— hats are new."

65. A noun used to denote a possessor or owner of anything is said to be in the **Possessive Case**. If it is a plural noun ending in *s* it is written with an apostrophe at the end; if it is any other noun it is written with an apostrophe and *s* ('s); thus, —

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
king's	kings'	bird's	birds'
queen's	queens'	child's	children's
boy's	boys'	man's	men's

LESSON 72.

Write the possessive singular and plural of each of the following nouns: —

child	German	poetess	sister
prince	lady	author	princess
woman	aunt	goose	sister-in-law
king	cat	mouse	sheep
tutor	gardener	painter	ox
father	brother	sculptor	thief

Is there any difference in meaning between the following expressions? Which sounds better?

1. "The enemy's retreat," "The retreat of the enemy."
2. "Mary's sister's child," "A child of Mary's sister."
3. "The chimney's top," "The top of the chimney."

66. It sometimes improves a sentence to express possession by using the word "of," rather than by using the possessive case.

LESSON 73.

Improve the following sentences, if you can: —

1. My father's partner's houses are for sale.
2. What is the governor of Prince Edward Island's name?
3. Remember Charles's mother's invitation.

4. Where are the architect of the post office's designs?
5. What is your college chum's father's business?
6. The January "St. Nicholas's" illustrations are very fine.
7. Did you hear the Prince of Wales's speech?
8. Peter's wife's mother lay sick of a fever.

Do the persons referred to in each of the following expressions own the same thing, or does each person own a different thing?

1. Hall and Fairweather's steamers.
2. Tennyson's and Wordsworth's poetry.
3. Scott and Brown's mills.
4. Payson, Dunstan, and Scribner's copy-books.

67. When it is intended to show that the persons referred to own the same thing, the sign of possession should be used *after* the last name only; but when it is intended to show that each person owns a different thing, the sign of possession should be used after the name of each.

LESSON 74.

1. Change these expressions so as to show joint possession: —

1. Gilbert's and Sullivan's operas.
2. Woodward's and Brown's pianos.
3. Beaumont's and Fletcher's plays.
4. Hall's and Knight's algebras.

2. Change these expressions so as to show separate possession: —

1. Green and Macaulay's Histories.
2. Webster and Worcester's dictionaries.
3. Smith and Johnson's factories.
4. Brown and Webb's drugs.

ADJECTIVES.

Oral Lesson.

Use with each of the following nouns as many words as you can which describe the thing named; thus, —

The snow is *deep, light, fleecy, white, beautiful, cold*, etc.

tree	house	pictures	cat
horse	dog	dress	book
bird	carriage	flower	room

Which words in the following sentences describe the persons and things named by the nouns?

It was a night of *holy* calm, when the zephyr sways the *young spring* leaves, and whispers among the *hollow* reeds its *dreamy* music. No sound was heard but the *last* sob of *some weary* wave telling its story to the *smooth* pebbles of the beach, and then all was *still* as the breast when the spirit has departed. — KELLOGG.

68. Words which describe persons or things are called **Adjectives**.

While most adjectives are *descriptive* words, there are three classes that are not. They are, —

1. Words which *tell the number* of persons or things named by the noun; as, —

one, two, three, four, five, etc.

2. Words which *tell the quantity* without giving the exact number; as, —

some, any, much, all.

3. Words which *point out* the thing named by the noun; as, —

this, that, second, last.

Descriptive adjectives tell *what kind*.

Numbering adjectives tell *how many*.

Quantitative adjectives tell *how much*.

Demonstrative adjectives tell *which*.

LESSON 75.

1. Point out the adjectives in the following sentences : —

"A gloomy frown and a merry word
Went out for a walk one day;
And they spoke to all they chanced to meet, —
The sick, the sad, and the gay.

"The sick man smiled at the merry word,
And the sad one looked less sad,
And the gay one laughed till his jolly tune
Made all the echoes glad.

"To the gloomy frown scarce a glance they gave,
But hurried to pass him by,
Afraid, if they looked at his face too long,
They'd echo his dismal sigh.

"And ever it's so as we journey on,
And meet them along the way;
We turn from the one with a shiver and sigh;
The merry word wins the day."

2. Write the selection given above in your own words and underline the adjectives you use.

LESSON 76.

Make sentences of the following by filling the blanks with suitable adjectives : —

1. A sick man carried a basket.
2. Some trees stood by a gate.
3. My Uncle Ben gave me some toys.
4. A tired horse broke my carriage.
5. I had set books the year.
6. A cat lay on a rug.
7. Some men carried a man home.
8. A girl broke a lamp.
9. A gun has been in many battles.
10. A woman lived in one room.

COMPARISON OF ADJECTIVES.

Oral Lesson.

John is tall. Harry is taller than John. James is the tallest boy in school.

Jane is kind. Mary is kinder than Jane. Kate is the kindest of the three girls.

What different forms of the words "tall" and "kind" do we have in these sentences? Why are the endings *er* and *est* added to these adjectives?

Form sentences containing the following words: —

noble, nobler, noblest, clearer, clearest, slower, slowest, warm, warmer, warmest, sadder, saddest.

69. A large number of adjectives have three forms; as, —

sweet	sweeter	sweetest
high	higher	highest
long	longer	longest

70. The adjectives in the first column are said to be in the **positive** degree; those in the second column in the **comparative** degree; those in the third column in the **superlative** degree. The first form is used when the object referred to is not compared with another. The second is used when one object is compared with another object. The third is used when an object is compared with two or more other objects.

71. Adjectives of more than two syllables, and some adjectives of two syllables, do not have comparative and superlative forms in *er* and *est*. With such adjectives as these, the two kinds of comparison are expressed by the use of *more* and *most*; as, —

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
dangerous	more dangerous	most dangerous
faithful	more faithful	most faithful
earnest	more earnest	most earnest

72. Many adjectives have no comparative and superlative forms ; as, —

wooden, all, square, true, dead, this, perfect, round, one, some, empty, perpendicular.

LESSON 77.

Write all the forms of the following adjectives : —

large, great, hollow, high, supreme, fierce, lovely, wrong, full, tenth, rich, dutiful, level, tame, bright, particular, false, vain, fashionable, honest, splendid, noble, hot, blind, equal, dry, wet, late, mighty.

73. *Cautions* : —

1. The word "them" should never be used as an adjective. Say, — "these things," "those books," not, "them things," "them books."

2. *An* should be used before words beginning with a vowel or silent *h* ; as, an ox ; an eagle ; an hour. *A* should be used before words beginning with a consonant or long *u* ; as, a book ; a hat ; a unit.

3. Do not use double comparative or double superlative forms. Instead of "a more worthier man," say, "a worthier man," or, "a more worthy man." Instead of "most unwise," say, "most unwise," or "unwise."

4. Do not neglect to use the word *other* when the comparison requires it. Say, — "London is larger than any other city in the world ;" not, "London is larger than any city in the world."

5. Select adjectives which express just what you mean. Say, —

"He is very ill," not, "He is very bad."

"He was angry," not, "He was mad."

"Milk is a wholesome drink," not, "Milk is a healthy drink."

6. Do not use a superlative form of the adjective when comparing two objects. Say, — "He is the taller of the two ;" not, "He is the tallest of the two."

LESSON 78.

Select the proper form of the adjective and give a reason for your choice : —

1. Brutus was (a, an) honourable man.
2. John is the (stronger, strongest) of the two.
3. This is the (most quietest, most quiet, quietest) part of the city.
4. Which is the (best, better) student, Henry or David?
5. Did you use (them, those) boxes?
6. Brother David is taller than (any, any other) member of our family.
7. Which is the (younger, youngest) John or James?
8. Take (them, those) things out of the way.
9. The camel is a very (funny, strange) looking animal.
10. I am (well, nicely), thank you.
11. He has not been away from home (this, these) three weeks.
12. He is the (most awkward, awkwardest) fellow I ever saw.
13. Is he (dangerous, very ill)?

PRONOUNS.

Oral Lesson.

Compare the following pairs of sentences. How many nouns are there in each column?

1. Queen Elizabeth was very fond of the Earl of Essex.

2. Once Queen Elizabeth gave the Earl of Essex a ring, and told the Earl of Essex that if the Earl of Essex ever got into trouble, to send the ring to Queen Elizabeth and Queen Elizabeth would protect the Earl of Essex.

1. Queen Elizabeth was very fond of the Earl of Essex.

2. Once she gave him a ring, and told him that if he ever got into trouble, to send it to her and she would protect him.

74. You will notice that the words *she, her, he, him*, and *it* of the second column, take the places of the nouns *Queen Elizabeth, Earl of Essex*, and *ring*, of the first column. Words that are thus used instead of nouns are called **Pronouns**. There

are only a few of them in the language, but they are among our most common words.

The most important are, —

	<i>Nominative</i>	<i>Possessive</i>	<i>Objective</i>	<i>Compound Form</i>
1st personal { Sing.	I	my or mine	me	myself
Plur.	we	our or ours	us	ourselves
2d personal { Sing.	(thou)	(thy) or (thine)	(thee)	(thyself)
Plur.	you	your or yours	you	yourself or yourselves
Masculine Sing.	he	his	him	himself
Feminine Sing.	she	her or hers	her	herself
Neuter Sing.	it	its	it	itself
Mas. Fem. Neut. Plur.	they	their or theirs	them	themselves
Sing. or Plur.	who	whose	whom	whoever
Sing. or Plur.	which	—	which	whichever
Sing. or Plur.	that	—	that	
Sing. or Plur.	what	—	what	whatever

LESSON 79.

Write sentences containing the pronouns given above, and point out the noun for which each one stands.

75. The first personal pronoun stands for the name of the speaker, and when used with another pronoun or with a noun is generally placed last. Thus, —

“He and I were there.” “Give it to James and me.”

76. Thou, thy, thine, thee, and thyself are not often used at the present time; instead of them, the plural forms you, your, yours, and yourself are used.

77. Who and whom should not be used when referring to things. Say, —

“The horse *which* you saw,” not, “The horse *whom* you saw.”

78. The pronouns *which* and *what* should not be used when referring to persons. Say, —

“The farmer *whom* you saw,” not “The farmer *which* you saw.”

79. A singular noun of common gender is sometimes represented by a pronoun of masculine gender; as, —

"If anybody asks for it let *him* have it."

80. Singular nouns connected by *or* or *nor* must be represented by a singular pronoun; but when they are connected by *and* they must be represented by a plural pronoun; as, —

1. "John or James will bring *his* sled."

2. "John and James will bring *their* sleds."

81. If *each* or *every* comes before the nouns connected by *and*, the pronoun which stands for them must be in the singular; as, —

"Each leaf and flower can speak *its* Maker's praise."

82. Form every sentence that you use in such a way that there can be no doubt as to the word for which the pronoun stands. Here are two examples of poorly constructed sentences, —

"The farmer told his neighbor that his cows were in his yard."

"John called to his father that he was safe."

LESSON 80.

1. Select the proper form of the pronoun and give a reason for your choice: —

1. If thy hand or thy foot offend thee, cut (it, them) off.
2. Neither Alfred nor Henry recited (his, their) lessons correctly.
3. Neither the man nor his brother brought anything with (them, him).
4. Each passenger must register (his name, their names).
5. Envy and hatred make (its possessor, their possessors) unhappy.
6. Every officer and every sailor raised (his hand, their hands).
7. Each man and boy as (he, they) passed by, touched (his hat, their hats) and smiled.

8. John and William brought (his, their) skates with (him, them).
 9. Every one stoutly maintained (his, their) innocence.
 10. This is the horse (whom, which) I saw last night.
 11. The convict (whom, which) you saw at the prison, has escaped.
 12. (I and she, she and I) are going away.
2. Write the fable of "The Fox and the Raven" in your own words, and underline the pronouns you use.

VERBS.*Oral Lesson.*

- | | |
|-----------------|----------------|
| 1. John skates. | 3. Birds sing. |
| 2. Mary sews. | 4. Lambs play. |

What is done by John? Mary? birds? lambs?

Tell three things which can be done by, —

children	canaries	men	cats
dogs	girls	hens	cows
horses	boys	mice	flies

Tell all the things you can think of that a man may do.

83. A word used to tell what is done is called a verb.

Next to nouns verbs are the most numerous words in the language. Every statement contains one, which is called the **simple predicate** of the sentence.

LESSON 81.

1. Point out the verbs in the following sentences: —

The curfew tolls the knell of parting day,

The lowing herd winds slowly o'er the lea,

The ploughman homeward plods his weary way,

And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,

And all the air a solemn stillness holds,

Save where the beetle wheels his droning flight,

And drowsy tinklings lull the distant folds.

On some fond breast the parting soul relies,
 Some pious drops the closing eye requires;
 Even from the tomb the voice of Nature cries, —
 Even in our ashes live their wonted fires.

GRAY.

2. Write the first and second stanzas in your own words and underline the verbs you use.

LESSON 82.

Fill each blank with a suitable verb, —

1. Bees live honey. 2. Fish swim. 3. Mary has a very interesting book. 4. The sun gives light and heat. 5. We went the wrong path. 6. Amy has a beautiful picture. 7. My uncle told interesting stories. 8. I gave him this morning. 9. Harry lost the ball. 10. The crowd gathered on. 11. Hattie did very well. 12. Bears sleep during the winter. 13. He left last evening.

SUBJECT AND OBJECT.

Oral Lesson.

Form questions by putting **who** or **what** before each verb in Lesson 81, and give the answers. Thus, —

"What tolls the knell of parting day?" Answer, "The curfew."

84. In any sentence the answer to the question formed when "who" or "what" is placed before the simple predicate is called the Subject of the sentence.

LESSON 83.

What is the subject of each of the following sentences?

1. Milton wrote "Paradise Lost."
2. Galileo invented the telescope.
3. Solomon built the Temple.
4. The gushing flood the tartans dyed.
5. Now comes the morning star.
6. The Laplander defies the severity of his native climate.

7. Education forms the youthful mind.
8. The Jews still expect the coming of the Messiah.
9. Where health and plenty cheered the labouring swain.
10. Drowsiness will clothe a man with rags.
11. A soft answer turneth away wrath.
12. The road to happiness lies over little stepping-stones.
13. Slowly the mist o'er the meadow was creeping,
Bright on the dewy banks glistened the sun,
When from his couch where his children were sleeping,
Rose the bold rebel and shouldered his gun.

LESSON 84.

Form questions by putting *whom* or *what* after each verb in the last exercise, and give the answers. Thus, —

"Milton wrote *what*?" Answer, "Paradise Lost."

45. In any sentence the answer to the question formed by putting "*whom*" or "*what*" after the verb is called the *Object* of the sentence.

Every sentence contains a subject, but all sentences do not contain objects.

TRANSITIVE AND INTRANSITIVE VERBS.

LESSON 85.

1. Put a subject and an object with each of the following verbs, and write the sentences thus formed. Thus, —

Henry dug a well.

- | | | |
|----------------|----------------|-----------------|
| 1. — dug —. | 6. — bit —. | 11. — broke —. |
| 2. — bought —. | 7. — built —. | 12. — caught —. |
| 3. — cut —. | 8. — drank —. | 13. — ate —. |
| 4. — lost —. | 9. — rang —. | 14. — sold —. |
| 5. — took —. | 10. — threw —. | 15. — wrote —. |

2. Supply subjects, and think whether or not you can use objects with the following verbs: —

- | | | |
|---------------|--------------|---------------|
| 1. — sleeps. | 4. — shines. | 7. — smiled. |
| 2. — laughed. | 5. — cries. | 8. — fainted. |
| 3. — died. | 6. — roars. | 9. — walked. |

86. Verbs that take objects after them are called Transitive verbs; verbs that do not take objects after them are called Intransitive verbs.

LESSON 86.

1. Write twenty-five sentences containing transitive verbs.
2. Write ten sentences containing intransitive verbs.

87. Verbs commonly transitive are sometimes used without objects. Thus the verbs *sang*, *rang*, *saw*, generally take objects after them; as in the sentences, —

1. The sexton rang the bell.
2. The choir sang a hymn.
3. The children saw the procession.

In the following sentences, however, they do not: —

1. The bells rang merrily.
2. The lady sang very sweetly.
3. That blind man never saw.

88. Verbs commonly intransitive are sometimes used with objects. Thus the verbs *laughed*, *walked*, *talked*, do not generally have objects after them, but in the following sentences they do: —

1. He walked the horse all the way.
2. He laugh'ed a laugh of merry scorn.
3. She talked nonsense nearly all the time.

LESSON 87.

Write the transitive and the intransitive verbs in the following sentences in separate columns: —

1. The English sparrow eats insects and grain. 2. During the winter it picks up refuse about the road and dooryard. 3. It builds a very large nest of straw, leaves, and various other substances and fills it with a prodigious lining of feathers. 4. It generally chooses a sheltered spot for its nest, such as an old wall covered with ivy. 5. Sometimes, however, it makes its home in the top of a high tree. 6. It generally lays five grayish-white eggs, profusely covered with spots and dashes of gray-brown. 7. Sometimes it raises as many as three broods during one summer.

LESSON 88.

Write the transitive verbs in the following list in one column, and the intransitive verbs in another.

Laugh, bring, walk, carry, whistle, write, set, tear, raise, wash, lost, come, catch, sing, break, hum, run, think, lie, rise, bend, control, grows, hide, ask, talks, beg, buy, stop, sit, lay, read, eat, fall, ripen, fade.

LESSON 89.

Form short sentences showing how each of the following verbs may be used either with an object or without one. Thus, —

Henry writes rapidly. Jane writes poetry.

write	learn	mail	shake
burn	paint	taste	rattle
read	laugh	sing	play

TENSE.

Oral Lesson.

Tell whether the action mentioned in each of the following sentences is referred to as going on now, as having taken place in the past, or as going to take place in the future. If in doubt, add *now*, *yesterday*, or *to-morrow* to the verb: —

- | | | |
|------------------|------------------|--------------------|
| 1. I walk. | 5. He will come. | 9. It talks. |
| 2. I walked. | 6. Mary came. | 10. She cries. |
| 3. I shall walk. | 7. Jane fell. | 11. He will go. |
| 4. She sings. | 8. Hattie sews. | 12. The sun shines |

89. If a verb refers to an action as belonging to the present time, it is said to be in the **present tense**; if it refers to an action which took place in past time, it is said to be in the **past tense**; if it refers to an action which is to take place in the future, it is said to be in the **future tense**.

LESSON 90.

1. Write the **present tense** of, —

Dug, bled, did, burnt, brought, gazed, flew, broke, blew, struck, crept, tried, bit, waited, came, chose, walked, stood, worked, caught, could, began, placed, patted.

2. Write the **past tense** of, —

Ask, try, dream, drive, give, guess, ride, run, sell, sit, speak, steal, pour, see, strike, take, love, think, wear, write, work.

3. Write the **future tense** of, —

Come, go, drive, sleep, walk, play, read, carry, break, hide.

4. What is the tense of each verb in Lesson 58.

SHALL AND WILL.

Oral Lesson.

Which of the following expressions are promises? Which are threats? Which simply foretell what is to take place at some future time?

- | | |
|-----------------|---------------------|
| 1. I shall go. | 6. We will go. |
| 2. I will go. | 7. They will go. |
| 3. He will go. | 8. They shall go. |
| 4. He shall go. | 9. Henry will go. |
| 5. We shall go. | 10. Henry shall go. |

90. When the subject is "I" or "we," **shall** is used to foretell what is to take place, and **will**, to promise or to express a determination.

When the subject is any other word than "I" or "we,"

shall is used to *promise* or to *express a determination*, and *will*, to *foretell*.

These directions have been put into the following lines: —

shall with "I" and "we" foretells,
And *will* shows our determination;
With other subjects *will* foretells,
And *shall* denotes necessitation.

LESSON 91.

1. Explain the use of *shall* or *will* in each of the following sentences: —

1. I shall enter college next year. 2. I will have an education.
3. My friends will help me. 4. They shall not lose by it. 5. I shall answer his letter to-morrow. 6. His letter shall be answered to-morrow. 7. I will walk; no one shall carry me. 8. I shall walk; no one will carry me. 9. You will see it if you go there. 10. We will assist you at any time. 11. They will see him, and he will make it right. 12. I will be drowned, nobody shall help me. 13. I shall be drowned, nobody will help me.

2. Fill each blank with *shall* or *will* as the case requires: —

1. We — expect to hear from you often. 2. If I do not study, I — grow up in ignorance. 3. They — receive the money to-morrow. 4. If you telegraph for us, we — go at once. 5. You — find it on the shelf. 6. I fear that we — have unpleasant weather. 7. I — be in town a week longer. 8. He — be delighted to go, if you — go too. 9. You — have time to finish that before you want it. 10. If he can, he — come.

NUMBER.

Oral Lesson.

What is the difference in form between the verbs in the following pairs of sentences? What is the difference in form between the nouns?

1. Birds sing.
2. Dogs bark.
3. Lambs play.
4. Bees hum.

1. A bird sings.
2. A dog barks.
3. A lamb plays.
4. A bee hums.

91. A verb is said to be in the **singular** number when its subject is in the singular number, and in the **plural** when its subject is in the plural. The plural of a **noun** is generally formed by adding **s** or **es** to the singular; the singular of the present tense of a verb, however, is generally formed by adding **s** or **es** to the plural.

LESSON 92.

Write the present tense singular of the following verbs : —

work	sell	do	run
sing	buy	go	drink
drive	sit	save	row
write	walk	wear	skate
sew	cry	eat	sleep

92. When the subject is the pronoun **I**, neither **s** nor **es** is added to the verb; as, —

I walk. I talk. I think.

93. When the subject is the pronoun **thou**, **st** or **est** is added to the verb; as, —

Thou walkest. Thou movest. Thou criest.

94. **Is**, **was**, and **has** are singular; **are**, **were**, and **have** are generally plural.

95. When the subject consists of two or more singular nouns connected by **or** or **nor**, the verb must be singular; but when the nouns are connected by **and**, the verb must be plural; as, —

*Henry or James works at the factory.
Henry and James work at the factory.*

96. If *each* or *every* comes before the nouns connected by *and*, the verb must be singular; as, —

Every leaf and flower *was* wet with dew.

Each lady and gentleman *was* presented to the countess.

97. When the subject is the pronoun *you*, the verb must always be plural; as, —

You *were* invited to this party; *are* you going?

LESSON 93.

Use these words in succession to fill each of the following blanks and write the sentences thus formed: —

I; Thou; You; He; We; She; They.

- | | | |
|------------|-------------|-------------|
| 1. — go. | 4. — play. | 7. — stand. |
| 2. — play. | 5. — sleep. | 8. — cry. |
| 3. — walk. | 6. — laugh. | 9. — think. |

LESSON 94.

Fill each blank with a suitable subject: —

1. — standest on the brink of a precipice.
2. — spends much time idly.
3. — wants but little here below.
4. If — has money, — keeps it.
5. — shouldest be with us at this hour.
6. — goes before you.
7. The — have faded.
8. The — has faded.
9. — were trembling violently.
10. — was trembling violently.
11. — is here.
12. — are here.

LESSON 95.

Select the proper form of the verb and give a reason for your choice: —

1. (Was, were) you at the concert last night?
2. Everybody (has, have) opportunities for improvement.
3. Neither father nor mother (was, were) living.
4. Every beggar and spendthrift in the town (know, knows) him well.
5. There (was, were) ten thousand men killed at Waterloo.
6. There (has, have) been many disappointments to-day.
7. "The Three Feathers" (was, were) written by William Black.
8. His books (is, are) on the table.
9. Every word and thought (is, are) known to God.
10. Did you say that you (was, were) tired?
11. A man and woman (is, are) coming down the street.
12. Every leaf and flower (have, has) fallen.
13. The odor of roses (fill, fills) the room.
14. Either of these men (have, has) what you want

THE VERB "BE."

Oral Lesson.

Write the verbs used to fill these blanks. Are they alike in form? Do they have the same meaning?

- | | |
|----------------------------|-------------------------------|
| 1. I — ready now. | 2. He — ready now. |
| 3. We — ready now. | 4. She — ready now. |
| 5. They — ready yesterday. | 6. I shall — ready to-morrow. |
| 7. He has — ready all day. | 8. He will — ready to-morrow. |

98. These verbs are called by the one name, — the verb *be*, — but they are really three different verbs which have been put together to express the different tenses of one verb. When you read or hear of the verb *be*, however, you will know that its forms *am, is, are, was, were, be, and been* are meant.

99. The verb *be* is generally used in one of three ways:

1st. It is sometimes, though not very frequently, used with the meaning of *exist* or *live*, as in the sentences: —

"God is." "The memory of what *has been* and never more can *be*."

This is called the independent use of *be*

2d. It is used to help other verbs state what is done;
as, —

"Some flowers close whenever rain *is* coming. The honey in them would *be* spoiled if it *were* washed by a shower."

This is called the **auxiliary use of be**.

3d. It is used to connect the subject with what is said of it; as, —

"Farmers *are* independent." "An Indian *will be* our guide."

This is called the **copulative use of be**.

100. The words connected with the subject by the verb "be" and similar verbs describe what is spoken about, and are called the **Subjective Complement**.

LESSON 96.

1. Use the verb "be" to connect the following words;
thus : —

The scenery is magnificent. The servant was a negro.

- | | |
|-------------------------|-------------------------|
| 1. Magnificent scenery. | 7. Sour grapes. |
| 2. Negro servant. | 8. Studious boys. |
| 3. Heroic men. | 9. Numerous offences. |
| 4. Powerful navy. | 10. Indian women. |
| 5. Doubtful story. | 11. Senator Brown. |
| 6. Dangerous delays. | 12. General Wellington. |

2. What is the use of the verb **be** in each of the following sentences?

1. "When the dreary days of winter and early spring *are* passing away, and the warm sun *is* shining upon the grassy paths of the woods, and the timid flower-buds have become bolder and *are* unfolding their beautiful petals among the green leaves, *is* there any one who does not love to go out and bring home handfuls of wild flowers, violets, blue-bells, and daisies? 2. But tell me, did you ever stop to think how the

plants have been building up their green leaves during the past few weeks? The whole wood which a short time ago was bare and brown is now covered with a carpet of delicate green leaves. How was it that this change was brought about?

When a seed falls into the ground, so long as the earth is dry it lies as if it was dead; but as soon as the warm spring comes, the sun-waves pierce into the earth and wake up the plantlet. It begins to grow by feeding upon the store of food laid up in the thick seed-leaves in which it is buried. It sends roots, which are covered with fine hairs, down into the earth; and a shoot with the beginnings of leaves, up into the air. Through the roots it takes in food from the ground, and through the leaves, more is taken in from the air, and from these foods the different parts of the plant are built up."

THE PRONOUN AS A SUBJECTIVE COMPLEMENT.

Oral Lesson.

Read each of these sentences several times, using a different pronoun each time to fill the blank. Which pronouns should not be used?

- | | |
|---------------------|--------------------|
| 1. It is —. | 5. It cannot be —. |
| 2. It was not —. | 6. It must be —. |
| 3. Is it —? | 7. Was it —? |
| 4. No, it is not —. | 8. No, it was —. |

101. *Caution.* — Do not use the objective case form of the pronoun as the subjective complement of a verb.

Say, "It was John and I," not, "It was John and me."

LESSON 97.

1. Read these sentences, using the form of the pronoun which you think is correct. Give the reason for your choice.

1. Was it you or (me, I) that made the mistake?
2. It was neither you nor (I, me); it was (he, him).
3. I thought that it was (him, he).

4. Did you know (whom, who) it was?
5. I thought it was (she, her).
6. No, it was not (her, she), it was (I, me).
7. (Who, whom) was it that fell?
8. No matter (who, whom) the poor fellow is, help him.
9. Was it (they, them) who came in just now? No, it was (us, we).
I did not think it was (them, they).

2. Write a short account of the "Expulsion of the Acadians," and underline each part of the verb **be** that you use.

THE PAST PARTICIPLE.

Oral Lesson.

Fill the blanks with each of the following verbs in succession. Spell the forms of the verbs used. Are any two of them alike?

I — it now. I — it yesterday. I have — it to-day.

Example. I **begin** it now. I **began** it yesterday. I have **begun** it to-day.

Begin	Buy	Sell	Tear
Bite	Do	See	Touch
Break	Drive	Scratch	Wear
Bring	Eat	Take	Write

102. The form of the verb used after the auxiliary "have" is called the **Past Participle**. Of the thousands of verbs in the language all but about one hundred form the past participle and the past tense alike; as, —

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
Sleep	slept	slept
Cry	cried	cried
Paint	painted	painted

103. The following is a list of the most common verbs which either do not have the past participle like the past tense, or else have two forms, both of which are in common use.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Arise	arose	arisen
Awake	{ awoke awaked	{ awaked awoke
Beat	beat	beaten
Begin	began	begun
Bet	{ bet betted	{ bet betted
Bid	{ bade bid	{ bidden bid
Bite	bit	{ bitten bit
Bless	{ blessed blest	{ blessed blest
Blow	blew	blown
Break.	broke	broken
Burn	{ burned burnt	{ burned burnt
Choose	chose	chosen
Clothe	{ clothed clad	{ clothed clad
Come	came	come
Dig	{ dug digged	{ dug digged
Do	did	done
Dream	{ dreamed dreamt	{ dreamed dreamt
Draw	drew	drawn
Drink	drank	drunk
Drive	drove	driven
Eat	ate	eaten
Fall	fell	fallen
Fly	flew	flown
Forget	forgot	{ forgotten forgot
Forake	forsook	forsaken
Get	got	{ gotten got
Give	gave	given
Go	(went)	gone
Grow	grew	grown

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Rise	rose	risen
Run	ran	run
Saw	sawed	{ sawed sawn
See	saw	seen
Shake	shook	shaken
Shape	shaped	{ shaped shapen
Shave	shaved	{ shaved shaven
Shear	{ sheared shore	{ sheared shorn
Show	showed	{ shown showed
Shrink	{ shrank shrunk	{ shrank shrunk
Sing	{ sang sung	{ sang sung
Sink	sank	sunk
Slay	slew	slain
Slide	slid	{ slidden slid
Smell	{ smelled smelt	{ smelled smelt
Smite	smote	smitten
Sow	sowed	{ sowed sown
Speak	{ spoke spake	{ spoke spoken
Spell	{ spelled spelt	{ spelled spelt
Spill	{ spilled spilt	{ spilled spilt
Spoil	{ spoiled spoilt	{ spoiled spoilt
Spring	sprang	sprung
Steal	stole	stolen
Strew	strewed	strewn
Strike	struck	{ struck stricken

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>	<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Hew	hewed	{ hewed hewn	Strive	strove	striven
Hide	hid	{ hidden hid	Swear	swore	sworn
Kneel	{ knelt kneeled	{ knelt kneeled	Sweat	{ sweat sweated	{ sweat sweated
Knit	{ knit knitted	{ knit knitted	Swell	swelled	{ swollen swelled
Know	knew	known	Swim	swam	swum
Learn	{ learned learnt	{ learned learnt	Take	took	taken
Lie	lay	lain	Throw	threw	thrown
Mow	mowed	{ mowed mown	Tread	trod	{ trodden trod
Ride	rode	ridden	Wear	wore	worn
Ring	rang	rung	Weave	wove	woven
			Work	{ worked wrought	{ worked wrought
			Write	wrote	written

104. If you wish to learn the parts of any verb not given here, you will find them in any ordinary dictionary between the word and its definition.

LESSON 98.

From your dictionary find the past tense and the past participle of, —

Bear	Gild	Pass	Stew
Bereave	Gird	Suit	Thrive
Cleave	Heave	Shine	Pen
Crow	Lade	Stride	Rend
Dwell	Leap	Stave	Wake

105. *Caution.* — Do not use the past tense of a verb with either of the auxiliaries *have* or *be*; on the other hand, one or other of these auxiliaries should always be used with the past participle of a verb when it forms a simple predicate; thus, —

I saw one yesterday. *I have seen* them before.

LESSON 99.

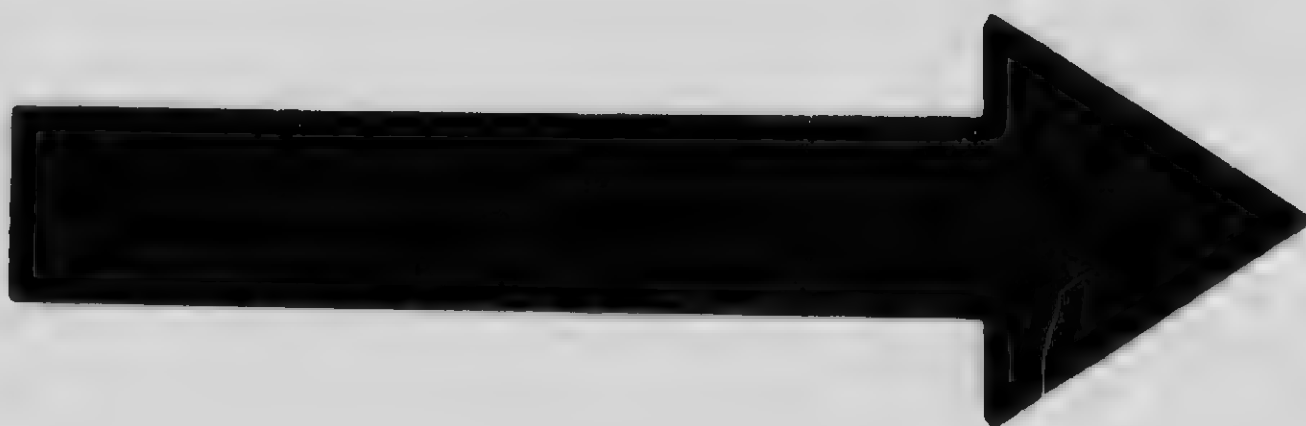
Form sentences containing the words, - -

arisen	did	forgotten	ran
beaten	done	gave	seen
begun	drawn	went	sunk
blew	drove	gone	slain
broke	eaten	known	spoken
chosen	fall	lain	tore
came	fallen	rode	worn

LESSON 100.

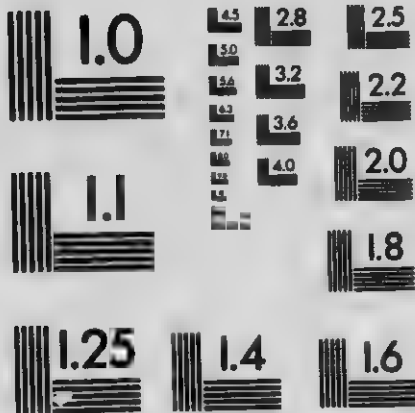
Select the proper form of the verb and give a reason for your choice : —

1. The window has been (~~broke~~, broken).
2. Our team has never been (~~beat~~, beaten).
3. The soldiers (~~sprang~~, sprung) up at once.
4. Mary has (~~wrote~~, written) her a letter.
5. John (~~swam~~, swum) across the river.
6. I (~~down~~, did) three exercises.
7. I (~~saw~~, seen) a robin this morning.
8. Has Jane (~~come~~, come) back?
9. She has (~~drank~~, drunk) the milk.
10. Have you ever (~~sang~~, sung) this tune?
11. The sexton (~~rang~~, rung) the bell.
12. I have (~~ran~~, ran) till I am tired.
13. The paper was (~~tore~~, torn) by the wind.
14. It soon (~~began~~, begun) to move.
15. You must do as you are (~~bid~~, bade, bidden).
16. All the apples have been (~~shook~~, shaken) off the trees.
17. She (~~began~~, begun) it yesterday.
18. This lace was (~~wave~~, woven) in Germany.
19. The water was (~~frose~~, frozen).
20. Some one has (~~broke~~, broken) my knife.



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LESSON 101.

Learn and Teach.

"To learn" means to receive instruction.

"To teach" means to give instruction.

Fill each of the following blanks with some form of learn or teach: —

1. Who — you now?
2. Mary cannot go, for she must — her lesson.
3. Harry has — to row; James — him last summer.
4. The girl is — to cook; she is being — by her mother.
5. She wants to — typewriting that she may — others.
6. Cecil is — his brother to skate, and says that he — very rapidly.
7. I'll — you to do that; Julia — me this morning.
8. Where did she — how to do it?
9. Aunt Jane — her some time ago.

PARTICIPLES.

Oral Lesson.

106. Sometimes instead of directly asserting anything of a subject we express the same idea in a general way by means of certain common forms of the verb called **Participles**. Thus, —

"I saw your brother. He was going to town."

"I saw your brother *going* to town."

"As he had lost his health, he failed in his purpose."

"*Having lost* his health, he failed in his purpose."

107. Participles are formed, —

1. By omitting the auxiliary **be** from its compounds with other verbs; as, —

"When he *was going* home, he met the general."

"*Going* home, he met the general."

2. By changing **have, has** or **had** to **having**; as, —

"When we *had crossed* the river, we encamped for the night."

"*Having crossed* the river, we encamped for the night."

3. By changing *am, be, is, are, was, or were* to *being*; as, —

"As the weather *was* unfavourable, the celebrations *were* postponed."

"The weather *being* unfavourable, the celebrations *were* postponed."

108. A phrase containing a participle is called a **participial phrase**. Thus in the examples given above, "Going home," "Having crossed the river," and "The weather being unfavourable," are participial phrases.

109. A transitive verb has six participles; an intransitive verb has three.

The following are the participles of the verb *drive*.

<i>Participles</i>		<i>Ordinary Forms</i>	
1. Driving.		Is, was, etc.	driving.
2. Driven.			driven.
3. Being driven.			being driven.
4. Having driven.		Have, had, etc.	driven.
5. Having been driven.			been driven.
6. Having been driving.		Have had, etc.	been driving.

LESSON 102.

Write the participles of the following verbs: —

hunt	burn	tear	wear
scratch	sell	injure	bend
carry	teach	catch	please

LESSON 103.

Write the following sentences, changing one of the statements in each into a participial phrase.

1. *When we had ascended the mountain, we had a wide view.*
2. *The ground is never frozen in Palestine, as the cold is not severe*
3. *When he had found the place, he began to read in a loud tone.*
4. *The ships sailed away after the storm had ceased.*
5. *A boy who was carrying a basket walked beside him.*
6. *When I saw him, he was crossing the street.*
7. *When John was coming home, he met his old friend, Captain Taylor.*

8. *While I was coming up the hill, I saw an old man who was sitting by the roadside.*

9. *When he had rested a few moments, he stood up and went on his way.*

10. *As I had often seen him pass, I concluded that his home was not far away.*

11. *My friend purchased a horse which was brought to this country by an Arab.*

12. *If the weather is favourable, we shall start to-morrow.*

LESSON 104.

Change the participial phrases in the following sentences into complete statements: —

1. Exhausted by our long walk, we sat down to rest.
2. The roads being bad, we could not drive very fast.
3. Having completed his task, he went home.
4. I met a man driving his sheep to market.
5. Stunned by the blow, she fell to the ground.
6. A body was seen floating on the water.
7. He found all his wants supplied by the care of his friends.
8. Being absent at the time, I did not see him.
9. Hearing a ship pounding on the rocks, we rowed till we could see the crew clinging to the shattered masts.
10. Punished or unpunished, he will never be conquered.
11. Overcome by the heat, he sank to the floor.
12. "There is a land of every land the pride,
Beloved of heaven o'er all the world beside."

110. When the subject of a sentence appears in the participial phrase formed from it, the phrase is said to be **absolute**; as, —

"*He being here, we may begin at any time.*"

"*The sun having set, the fleet weighed anchor.*"

111. The pronoun in an absolute phrase which would be the subject of the complete statement from which the phrase is formed should be in the nominative case; as, —

"*She* having entered, we said no more."

"*They* being away, the boys were lonesome."

112. An absolute phrase should be separated from the rest of the sentence by a comma.

LESSON 105.

1. Write sentences in which you use the following participles to form absolute phrases and punctuate properly.

being

having set

having ceased

having been broken

defeated

being torn

having departed

having been destroyed.

2. Select the proper form of the pronoun in the sentences given below, and give a reason for your choice. Account for the punctuation-marks used.

1. John and (me, I) coming up just then, they turned and fled.
2. (He, him) having gone away, you will be left alone.
3. Jane and (she, her) being here, we may induce them to come.
4. David and (he, him) having gone, the others were uneasy.
5. George and (they, them) being here, we did not go away.
6. (We, us) being so far ahead, they gave up the contest.
7. Father, mother, and (me, I) having gone out for the evening, James and Henry were left to themselves.

LESSON 106.

May and Can.

"May" and "might" denote permission.

"Can" and "could" denote ability.

Fill the blanks in the following sentences with may, might, can, or could: —

1. ~~may~~ have a drink of milk?
2. You ~~can~~ have it if you ~~can~~ get it.
3. Jane asked her mamma if she ~~can~~ go and play, and her mamma said that she ~~might~~

4. — you reach that book on the top shelf?
5. Papa said that I — go fishing to-morrow if I — get some one to go with me.
6. — I get your bicycle and see whether I — ride it or not?
7. John asked the doctor if he — go out of doors the next day: the doctor said that if he felt able he —, but he feared that he — not stand it.

1. INFINITIVE MOOD.

Oral Lesson.

Write the following sentences and underline each verb in them. Which verbs form the simple predicates of the sentences? What word precedes each verb not used as a simple predicate?

1. Leaves have their time to fall.
2. Music hath charms to soothe the savage breast.
3. The Indians seem to be dying out rapidly.
4. To know little is a misfortune; to boast much is a fault.
5. To be a criminal is worse than to be a slave.

113. The form of the verb preceded by "to" is called the **Infinitive Mood**.

114. The **to** is called the sign of the infinitive, but in some cases it is not expressed. Thus:—

I felt a chill (to) creep over me, and heard the noise (to) grow fainter.

I bade him (to) come and (to) bring his harp.

115. A transitive verb has six infinitives; an intransitive verb has four.

The following are the infinitives of the verb **drive**.

to drive	to have been driving
to be driving	to be driven
to have driven	to have been driven

LESSON 107.

1. Write the six infinitives of each of the following verbs:—

move	bind	shake	kill
strike	burn	carry	please
lead	hurt	find	bend

2. Point out the infinitives in the following sentences.

1. I come to bury Cæsar, not to praise him. — SHAKESPEARE.
2. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. — BACON.
3. Full many a flower is born to blush unseen,
And waste its sweetness on the desert air. — GRAY.
4. And fools who came to scoff remained to pray. — GOLDSMITH.
5. I sparkle out among the fern
To bicker down a valley. — TENNYSON.
6. I'll give thee a silver pound
To row us o'er the ferry. — CAMPBELL.
7. You wronged yourself to write in such a case. — SHAKESPEARE.
8. Oh, what a tangled web we weave
When first we practise to deceive. — SCOTT.
9. Although we seldom follow advice, we are all ready enough to ask it. — GOLDSMITH.
10. If you have tears, prepare to shed them now. — SHAKESPEARE.
11. I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men. — SHAKESPEARE.
12. Thus to relieve the wretched was his pride,
And e'en his failings leaned to virtue's side. — GOLDSMITH.
13. Pope was not content to satisfy, he desired to excel, and therefore, always endeavoured to do his best. — JOHNSON
14. Learn to labour and to wait. — LONGFELLOW.
15. I dare do all that may become a man,
Who dares do more is none. — SHAKESPEARE.

116. The following errors in the use of infinitives should be carefully guarded against, —

1. The use of *and for to*. Say, —
"Come to see me," not, "Come and see me."
"Be sure to get it," not, "Be sure and get it."
2. The use of an infinitive with *have* when a simpler form would express the meaning. Say, —

"I intended to go," not, "I intended to have gone."

"We expected to see you," not, "We expected to have seen you."

3. The use of **for** before an infinitive. Say, —

"I came to see you," not, "I came for to see you."

"He went home to get his books," not, "He went home for to get his books."

4. The use of **to** alone in place of an infinitive. Say, —

"He has broken his word and is likely to break it again," not,

"He has broken his word and is likely to again."

"Do as he told you," not "As he told you to."

LAY, LIE, SET, SIT, RAISE, RISE.

Learn thoroughly the principal parts of the following verbs, —

<i>Present</i>	<i>Past</i>	<i>Post Part.</i>
Lay (<i>place</i>)	laid	laid
Lie (<i>occupy a place</i>)	lay	l
Set (<i>place</i>)	set	i
Sit (<i>rest on a seat</i>)	sat	sat
Raise (<i>lift up</i>)	raised	raised
Rise (<i>get up</i>)	rose	risen

LESSON 108.

Fill each blank with the proper form of **lie** or **lay**.

- Where did you — it?
- I — it on the table, and it — there now.
- At what wharf does your yacht — ?
- It has been — there for years.
- It — in the harbor yesterday.
- They have — the corner-stone of the church.
- He — in bed till nine o'clock.
- He has been — there all day.
- How long has it — there?
- She now — sleeping quietly.
- down, Rover.
- it on the table and let it — there.
- The carpenters have been — floors to-day.

Fill each blank with the proper form of *set* or *sit*.

1. Will he — there?
2. I have been — in the arbor while you have been — out those plants.
3. He — motionless for an hour.
4. Were you — there when James went past?
5. I — the lamp on the table, and it — there now.
6. We — out two maples last arbor-day.
7. — him in his chair and let him — there.
8. — here, please.

Fill each blank with the proper form of *raise* or *rise*.

1. He that would thrive must — at five.
2. The Alps — far above the sea.
3. A farmer in Alton — a barn yesterday.
4. The water — in the pond.
5. — your voice at that point.
6. The flames continued to —.
7. They all — when she entered the room.
8. Flour has — to six dollars a barrel.
9. They had already — to go when he came.

LESSON 109.

Write twenty sentences containing different forms of these verbs, *lie*, *lay*, *set*, *sit*, *raise*, *rise*.

ADVERBS.

Oral Lesson.

Name as many words as you can that tell *how*, *when*, or *where* the following acts were done. Thus, —

Jane sang *sweetly*, *loudly*, *here*, *late*, etc.

- | | |
|------------------|-----------------------|
| 1. Jane sang —. | 4. John worked —. |
| 2. Carlo ran —. | 5. The bird flies —. |
| 3. Mary sewed —. | 6. The boy studies —. |

Notice how each word printed in *Italics* in the following sentences modifies the verb with which it is connected.

1. Whoever does a good deed is *instantly* ennobled.
2. That bird *seldom* sings *now*.
3. Springing *lightly* into his saddle, he rode *rapidly* away.
4. The plough *soon* scattered the snow *about*.
5. Thought, *once* tangled, never cleared *again*.
6. She weeps *not*, but *often* and *deeply* she sighs.
7. Touch her *not scornfully*,
Think of her *mournfully*,
Gently and *humanly*.

117. A word that modifies the application of a *noun* is called an **adjective**, but a word that modifies the application of a *verb* is called an **adverb**.

118. More than half the adverbs in the language are formed by adding *ly* to descriptive adjectives. as, —

<i>Adjective</i>	<i>Adverb</i>	<i>Adjective</i>	<i>Adverb</i>
sweet	sweetly	pretty	prettily
kind	kindly	bad	badly
mild	mildly	sound	soundly

119. Besides the words which modify verbs a few others that modify adjectives and other adverbs are also called **adverbs**; as, —

This is *too* heavy. You did that *very* quickly.

120. Any word that modifies a verb, an adjective, or an adverb is called an **Adverb**.

LESSON 110.

Write sentences containing the following adverbs and underline the word which each one modifies. State whether the modified word is a verb, an adjective, or an adverb:

always	elsewhere	too	lightly
extremely	still	almost	nearly
never	sadly	daily	otherwise
kindly	so	presently	lately
quite	very	scarcely	twice

121. Nearly all adverbs denote **manner, time, place, or degree**; as, —

Manner. Well, so, thus, slowly, wisely, etc.

Time. Now, soon, then, always, never, etc.

Place. Here, there, off, above, away, etc.

Degree. Much, very, almost, too, scarcely, etc.

122. When used to introduce questions, such words as **how, when, where, why, etc.**, may be called **interrogative adverbs**; as in, —

How is he? When did you come? Where did she go?

123. Words like **yes, certainly, surely**, are called **affirmative adverbs**.

Such words as **no, not, nay**, are called **negative adverbs**.

124. When **yes** or **no** is used at the beginning of a sentence, it is generally marked off by a comma; when it is used alone, it is followed by a period; thus, —

"Will you go?" "Yes." "Will Tom go?" "No, he is busy."

LESSON 111.

1. Classify the adverbs in the following selection: —

It may seem to be a very simple thing to eat a meal, yet there is no occasion upon which the gentleman and the boor are more strongly contrasted than when at the table. There are many little points of etiquette to be observed which, while they are not absolutely necessary, are yet distinctive marks of good breeding. These should be habitually practised in the family, and then it will become so natural to observe them that there will be little danger of neglecting to do so when in company.

Clean faces and hands, clean finger-nails, well-brushed hair and clothing, and a tasteful appearance generally, should distinguish those who are well brought up.

Do not be in a hurry to be helped. Wait patiently till your turn comes, and then eat slowly.

Unless you are requested to do so, never select any particular part of a dish; but if your host asks you what part you prefer, name

some part, as in this case the incivility would consist in making your host choose as well as carve for you.

Never eat with your knife; use your fork. Make as little noise as possible when chewing and swallowing, and do not speak when you have anything in your mouth. Do not blow your food to cool it, nor tip your plate to get the last drop. Never put bones or the seeds of fruit upon the tablecloth; put them upon the edge of your plate.

If you can avoid it, do not leave the table till the mistress of the house gives the signal; but if it is necessary for you to go before the meal is ended, when you have secured her attention, say pleasantly, "Excuse me, please," and having received her permission, withdraw.

2. Classify the adverbs in the selections in Lesson 58:

125. *Cautions:*—

1. Use the ending *ly* with adverbs and not with adjectives. Say, —

"He reads slowly and distinctly," not, "He reads slow and distinct."

"She looks beautiful," not, "She looks beautifully."

2. *Good* should not be used as an adverb. Say, —

"He did that very well," not, "He did that *very good*."

3. Use only one negative when making a denial. Say, —

"Do not tell anybody," not, "Do not tell nobody."

4. Do not use *very*, *so*, or *too*, to modify a past participle. Say, —

"I was very much pleased," not, "I was *very* pleased."

"I was so much annoyed," not, "I was *so* annoyed."

"He was too much exhausted to stand longer," not, "He was *too* exhausted to stand longer."

5. Select adverbs that express exactly what you wish to state, and do not use words which add nothing to the meaning. Say, —

"Very pretty," not, "Awfully pretty."

"That is true," not, "That is *very* true."

LESSON 112.

1. Write these sentences as you think they should be written.

1. A miser gives nothing to (nobody, anybody).
2. How (strange, strangely) everything seems in this light!
3. Did he appear (awkward, awkwardly)?
4. This rose looks (beautiful, beautifully).
5. He did not say (nothing, anything) to anybody.
6. This apple is (real, really) good.
7. That lion is (terribly, terrible) fierce.
8. He skates forwards very (good, well), but he skates backwards very (poor, poorly).
9. This fruit looks (good, well), but it tastes (bad, badly).
10. I can hear you (very) distinctly.
11. I shall not be any taller than I am (now).
12. He is (terribly, very) odd.
13. How (very) cheerful you are!
14. I am not sure whether I shall get one or two (or, not).
15. We are seldom or (ever, never) detained after school.
16. You had better do that (over) again.

2. Form sentences containing the following words used correctly: —

awfully	really	strangely	only
nicely	partly	somewhat	almost
awkwardly	well	mighty	most

PREPOSITIONS.

Oral Lesson.

1. Name as many words as you can that may be used to fill the blanks in the following sentences. Thus, —

The dust is under, around, on, in, etc., the boxes.

1. The dust is — the boxes.
2. He stood — the wall.
3. They sprinkled it — him.
4. The squirrel ran — the road.

5. The gentleman walked — the field.
6. We wrapped it — her.
7. The flies are — hats.

2. How many different words did you name? What is their use in the sentences? What are they called?

126. A word used to connect a noun or a pronoun with some other word in the sentence is called a Preposition.

There are only about fifty words in the language which may be used in this way, but we seldom form a sentence that does not contain one or more of them.

LESSON 113.

1. Write sentences containing the following prepositions, and mark the words which they connect: —

above	before	in	to
across	below	into	toward
after	between	of	under
against	beyond	on	until
among	by	over	up
around	down	round	upon
at	for	through	with

2. Point out the prepositions in the selection on page 95.

127. Cautions: —

1. When the word connected by a preposition with the rest of the sentence is a pronoun, do not use the nominative form. Be especially careful of this when you place it at the first of the sentence or join it to another word by **or, nor, or and**. Say, —

“To whom did you give it?” not, “Who did you give it to?”

“She got them for Jane and me,” not, “She got them for Jane and I.”

2. **Into** and not **in** should be used to denote a passage from the outside of a place to the inside. Say, —

“He went into the house,” not, “He went in the house.”

3. Do not use *of* for *have*. Say, —

"I should have gone," not, "I should of gone."

4. Avoid the use of unnecessary prepositions. Say, —

"Smell it," not, "Smell of it."

"It crawled off the desk," not, "It crawled off of the desk."

LESSON 114.

Write the following sentences as you think they should be written: —

1. (Who, whom) did you get that from?
2. Let this be a secret between you and (me, I).
3. The cat climbed (up) the tree.
4. We thought there was some secret between Henry and (she, her).
5. She took it (in, into) the house, and put it (in, into) a box.
6. Do smell (of) these flowers.
7. Put it (in, into) your pocket.
8. She put it on (to) the table.
9. He may (of, have) done so.
10. (Who, whom) are you waiting for?
11. Will you accept (of) this modest flower?
12. He spoke to James and (me, I).
13. May we taste (of) it?
14. I would (of, have) gone if I had known it.
15. I wish you would come with John and (me, I).
16. I took it off (of) that piece of cloth.
17. I could (of, have) finished that one.
18. She died (of, with) consumption.
19. At the door he got off (of) the coach, and lifted (up) his satchel and put it on (to) the step.

CONJUNCTIONS.

Oral Lesson.

In the following sentences what statements are joined and what words are used to connect them?

1. Men must work, and women must weep.
2. You condemn me, but your sentence is not just.
3. The sky seems clear, yet no stars are visible.
4. No harm was done, though the storm was severe.
5. You cannot have tried earnestly or you would have succeeded.
6. He will not come, because he is not ready.

What words would you use to connect the following pairs of sentences?

1. You are idle. He is industrious.
2. The birds have come. The flowers appear.
3. He does not deserve to succeed. He did not try.
4. You must come at once. You will miss the train.
5. Wisdom is the principal thing. Get wisdom.
6. The bridge was broken down. I could not proceed on my journey.

128. When two statements are joined, the connecting word is called a **Conjunction**.

The words **and**, **or**, and **nor**, which are sometimes used to connect words or phrases, are also called conjunctions; as in, —

“Two and three make five.”

“You will find it on the table or in the desk.”

129. Some conjunctions, called **correlatives**, are used in pairs, one before each of the connected parts; thus, —

“Give me **neither** poverty **nor** riches.”

“**Whether** to go **or** to stay, is the question.”

“Columbus was **both** brave **and** wise.”

LESSON 115.

1. Write the following sentences and supply appropriate conjunctions: —

1. It is true — we are never too old to learn.
2. Men may come, — men may go, — I go on for ever.
3. A good deed is not lost, — it is often disregarded.
4. War is the law of violence, — peace is the law of love.

5. — the girl — her mother denied all knowledge of the affair.
6. Sow an act, — you reap a habit; sow a habit, — you reap a character; sow a character, — you reap a destiny.
7. Love not sleep — thou come to poverty.
8. Some of these berries are large, — they are not ripe.
9. — John — his brother were present.
10. I fear — I shall fail, — I shall make the attempt.

2. Write the following sentences and underline the conjunctions.

1. They are poor because they are extravagant.
2. He is rich, nevertheless he is unhappy.
3. That man is neither wealthy nor wise.
4. I honour him, for he is a brave man.
5. Though I am poor, yet I am contented.
6. Unless you try, you will not succeed.
7. If thine enemy hunger, feed him; if he thirst, give him drink.
8. You will not remember unless you pay attention.
9. Study and improve, or be idle and remain ignorant.
10. They were neither so brave nor so generous as their captors.

3. Point out the conjunctions in the selection on page 80.

130. *Cautions* : —

1. Do not use **or** as the correlative of **neither**. Say, —
"Neither you nor I," not, "Neither you or I."
2. Do not use **but** **what** for **that**. Say, —
"I have no doubt that he did it," not, "I have no doubt but what he did it."

3. Correlative conjunctions should be placed as near the words which they connect as possible. Say, —

"The poor child had neither a home nor friends," not, "The poor child neither had a home nor friends."

LESSON 116.

Supply appropriate conjunctions : —

1. I do not know — he has one or not.
2. He will neither come in — go out

3. The poor boy had shoes nor stockings. (Insert *neither*.)
4. There is no doubt — he will get it.
5. Ask — he has one or not.
6. The rascal will receive four months' imprisonment, or be fined one hundred dollars. (Insert *either*.)
7. He did not deny — he owed you.
8. I cannot tell — he will come or not.
9. For three days I neither ate — slept.
10. See — you can do that.
11. I do not doubt — he did his best.
12. He is distinguished as a scholar and as a teacher. (Insert *both*.)

INTERJECTIONS.

Oral Lesson.

1. To what class does each word in the following sentences belong?
2. Which words might be omitted without destroying the sense?
3. Why are these words used?
4. Tell the use of each punctuation-mark.

1. Pshaw! I have broken my pen.
2. Ha! ha! can you not see it?
3. Alas! I have ruined my friend.
4. "Ho! shifts she thus?" King Henry cried.
5. Ah! then and there was hurrying to and fro.
6. Hurrah, we are safe!

131. A word or phrase used to express feeling, or to imitate a sound, and not inseparably connected with a sentence, is called an *Interjection*.

An exclamation-point [!] should be placed after an interjection, either close to it, or, where 'e whole is used to express emotion, at the end of the phrase or sentence in which it occurs; thus, —

Pooh! O dear me! Hurrah, they are coming!

LESSON 117.

Write ten sentences containing interjections.

SENTENCES.

SUBJECT, PREDICATE, and OBJECT.

LESSON 118.

Write the following sentences and put a straight line under each subject, double lines under each simple predicate, and a wavy line under each object; thus, —

The reindeer draws the Laplander's sled.

1. Robert Fulton invented the steamboat.
2. A rolling stone gathers no moss.
3. A soft answer turneth away wrath.
4. The Jews still expect the coming of the Messiah.
5. A desire to excel impelled him forward.
6. Now comes the morning star.
7. A ramble on a summer evening restores the drooping spirits.
8. The gushing flood the tartans dyed.
9. Each horseman drew his battle-blade.
10. Heaven from all creatures hides the book of fate.
11. His return rejoiced the hearts of his parents.
12. Education forms the youthful mind.
13. That man has earned his reward.
14. Drowsiness will clothe a man with rags.
15. The moon threw its silvery light upon the rippling waters.
16. The aged minstrel audience gained.

132. *Caution*: —

The objective case-form of a pronoun should not be used as the subject of a sentence, and the nominative case-form should not be used as the object. Say: —

"Yesterday James and he defeated John and me in a game of croquet," not, "Yesterday James and him defeated John and I in a game of croquet."

LESSON 119.

Write the following sentences as they should be written, and mark each subject, predicate, and object as directed in the last lesson : —

1. You and (me, I) will go together.
2. Mrs. Jones invited Charles and (me, I) to dinner.
3. (Them, they) and their mother were at the party.
4. It made Henry and (he, him) very happy.
5. Ida, Jane, and (her, she) were the ones selected.
6. (Him, he), (she, her) and (me, I) are going.
7. The Browns and (we, us) were there together.
8. The boat left my father and (me, I) on the wharf.
9. (He, him) and (me, I) are of the same age.
10. (Who, whom) did you meet at the door?
11. Her mother and (she, her) went to the meeting.
12. (Who, whom) did they take with them?
13. (Us, we) boys spent the afternoon in the woods.
14. They are coming to see James and (me, I).
15. Both Charles and (me, I) accepted the invitation.
16. (He, him) and (she, her) were at the entertainment.

ENLARGEMENTS.

Oral Lesson.

The subject and the object of a sentence are frequently modified by adjectives, and by other words having the force of adjectives; thus, —

1. *The eldest boy in the class wrote the best essay.*
2. *John's brother, Reuben, lost his fastest horse.*
3. *The sportive wind blows wide their fluttering rags.*

133. Any word or group of words used to modify the subject or the object of a sentence is called an Enlargement.

LESSON 120.

Write the following sentences and mark each subject, predicate and object as before directed; enclose each enlargement of the subject in parentheses, and each enlargement of the object in brackets. It is not necessary to separate *a*, *an*, *the*, and *not*, from the words with which they are connected; thus, —

(The poor old) man did not hear the shouts [of the driver].

1. Rich men have many cares.
2. The bark unfurls her snowy sails.
3. Crouching tigers wait their hapless prey.
4. A low barometer indicates stormy weather.
5. Destructive freshets have injured the late crops.
6. The study of history improves the mind.
7. The relentless reapers destroyed the lovely blossoms.
8. None but the brave deserves the fair.
9. The busy bee collects but very little honey from a single flower.
10. I will a round, unvarnished tale deliver.
11. The haughty elements alone dispute our sovereignty.
12. The bugle's note and cannon's roar the deathlike silence broke.
13. Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear.
14. Unwounded from the dreadful close,
But breathless all, Fitz-James arose.
15. The cheerful smile on the mother's face lightened the hard work of the weary children.
16. Three ships in full sail passed the lighthouse on Bell Rock.
17. He hath exalted them of low degree.

134. An enlargement is sometimes merely a sort of second name for the person or thing spoken about; as,—

"James, *the shoemaker*, is sick."

"Peru, *the land of the Incas*, was once famous for its silver mines."

135. The second name is said to be in apposition to the first, and is generally marked off by commas.

LESSON 121.

Add an enlargement to each subject and object in the following sentences. Use appositional words in at least four places, and punctuate correctly; thus, —

"That careless child, Polly Smith, broke mamma's new vase."

1. The child broke the vase. 2. The boy lost the hat. 3. Wilson found a cane. 4. The bird built a nest. 5. Rover caught a rabbit. 6. The train struck the coach. 7. Charlton shod the horse. 8. A hurricane bent the oak. 9. The soldier defended the maiden. 10. Cheesley painted the picture.

EXTENSIONS OF THE PREDICATE.

Oral Lesson.

What word or group of words in each of the following sentences shows *how*, *why*, *when*, or *where*, the act named by the predicate was done?

1. *Slowly and sadly* we laid him down.
2. Frank stayed in *Toronto, a few days, to see his sister*.
3. The young mother pressed *fondly* her babe *to her breast*.
4. *Side by side, in their nameless graves*, the lovers are sleeping.
5. *In the fork of a tree, high up from the ground*, he builds his nest *of moss, twigs, and dry grass*.

136. In a sentence a word or a group of words that shows *how*, *why*, *when*, or *where*, the act named by the predicate was done, is called an Extension.

137. An extension that shows *how* the act was done, is called an extension of *manner*; one that shows *why*, is called an extension of *cause*; one that shows *when*, is called an extension of *time*; one that shows *where*, is called an extension of *place*.

LESSON 122.

Write the following sentences, and mark each subject, predicate, object, and enlargement as before directed; put dotted lines under each subjective complement, and enclose each extension in angles; thus, —

(Vague and uncertain) rumors were their guides <through a wild and desolate country.>

1. Meanwhile the stalwart Miles Standish was marching steadily northward.

2. After a three-days' march, he came to an Indian encampment.

3. Long in silence they watched the receding sail of the vessel.

4. Forth from the curtain of clouds, from the tent of purple and scarlet, issued the sun.

5. Toward evening, everything seemed delightful to the travellers.

6. Obedience to duty at all times is the very essence of true nobility.

7. Fred is remarkably cheerful this morning.

8. Considering all this, the escape of so many is astonishing.

9. My heart is in the coffin there with Caesar.

10. I am not sure of pleasing you in this.

11. In contemplation of created things by steps we ascend to God.

12. Under a spreading chestnut tree the village smithy stands.

13. I sparkle out among the fern so bicker down a valley.

14. Meanwhile, apart, at the head of the hall, the priest and the herdsman sat conversing together of past and present and future.

15. Thus on a Sabbath morning through the streets deserted and silent, wending her quiet way she entered the door of the almshouse.

16. About half-past one in the afternoon on the 21st of September, Sir Walter breathed his last in the presence of all his children.

17. At daybreak on the bleak sea-beach a fisherman stood aghast.

138. An extension of the predicate should be so placed in a sentence as to express clearly what is meant. The

position of the extensions in the following sentences is not good:

"He went to town driving a flock of sheep on horseback."

"He was arrested for striking a man who was leading a horse with a brick."

130. An extension of time is generally placed at the first of a sentence.

LESSON 123.

Arrange the extensions in the following sentences so as to make the intended meaning clear: —

1. People cease to wonder by degrees.
2. Everybody thought that it was destined to be a great city twenty years ago.
3. The witness was commanded to withdraw in consequence of being intoxicated by order of the court.
4. Under the circumstances, I must admit that you acted fairly.
5. So correct is their ear, that they can reproduce an air after once hearing it with perfect exactness.
6. The judge sentenced him to jail for disorderly conduct for ten days.
7. Few people learn anything that is worth learning easily.
8. The enemy attacked us before the day began to dawn at three o'clock in the morning.
9. He drove away from the church where he had been married in a coach and six.
10. In the room hangs a picture neatly painted behind the door.
11. They followed the advance of the party step by step through telescopes.
12. I saw the sunset walking on the pier behind the mountain.
13. He always read Lord Byron's writings as soon as they were published with great avidity.
14. It was my father's custom to hear me repeat to him the lesson I was learning when I was a boy.
15. I saw several boys going to school through the window.
16. It injures the brains of children to be suddenly roused from sleep, wherein they are much deeper plunged than men with haste and violence.

17. The carriage stopped at a small gate which led by a short gravel walk to the house amidst the nods and smiles of the whole party.

18. He answered all the questions that were put to him quite readily.

CLAUSES.

Oral Lesson.

Any part of a sentence except the simple predicate may consist of a clause containing a subject and a predicate within itself; as, —

1. **Subject, —**

That you have wronged me, doth appear <in this.>

2. **Enlargement of the subject, —**

The man (who did that), is a villain.

3. **Object, —**

I know that (my) success depends <on my industry.>

4. **Enlargement of the object, —**

We visited the place [where Colonel Noble was buried.]

5. **Subjective complement, —**

The fact (of the matter) is you were deceived.

6. **Extension, —**

<If he perseveres,> he will succeed.

140. A clause thus connected with the main statement in a sentence is called a **subordinate clause**; the main statement is called a **principal clause**.

141. A subordinate clause which is an extension of the predicate is called an **adverbial clause**; one which is a subject, an object, or a subjective complement, is called a **noun clause**; one which is an enlargement of the subject or of the object, or which modifies a noun in any part of the sentence, is called an **adjective clause**.

LESSON 124.

Mark the analysis of the following sentences, and classify the clauses. Put the sign of addition over each word that connects a subordinate clause with the rest of the sentence : —

1. My sick heart shows that I must yield my body to the earth.
SHAKESPEARE.
2. We must trample upon our feelings when principle is at stake.
WILSON.
3. He is well paid that is well satisfied. — SHAKESPEARE.
4. A generous heart should scorn a pleasure which gives others pain. — THOMSON.
5. I would not enter on my list of friends
The man who needlessly sets foot upon a worm. — COWPER
6. The cry is still, 'They come.' — SHAKESPEARE.
7. The bird that soars on highest wing
Builds on the ground her lowly nest. — MONTGOMERY.
8. Whatever is, is right — POPE.
9. I care not, Fortune, what you me deny. — BEATTIE.
10. Repentance follows every word that gladdens no heart.
11. The pleasure you give by kindness of manner is often returned to you with compound interest. — SMITH.
12. As life wanes, all its cares and strife and toil seem strangely valueless. — BROWNING.
13. Every one must have felt that a cheerful friend is like a sunny day. — LUBBCK.
14. The golden beams of truth and the silken cords of love, twisted together, will draw man on with a swift violence, whether he will or not. — DALE.
15. Many persons who never complain of defective judgment often loudly bewail their bad memory. — LA ROCHEFOUCAULD.

142. A subordinate clause may contain another clause, and this, in turn, another, and so on ; as, —

I know that ⁺ what he says, is true.

143. A noun clause which is the subject of a sentence should be followed by a comma; as, —

That you have wronged me, doth appear in this.

144. An adverbial clause at the first of a sentence should be followed by a comma; as, —

< If you bring a smiling visage to the glass, > you meet a smile.

LESSON 125.

Fill each blank with an adjective clause, and mark the analysis of the sentence: —

1. The man who was my brother.
2. I sold the horse which was at the siege of Sebastopol.
3. This is the place where the officer was.
4. The officer who was at the siege of Sebastopol.
5. The book which belongs to our school library.
6. The family which has moved away.
7. Mr. Johnson has rented the house where the family has moved away.
8. The lady who died last night.
9. Where is the lamp which is on the table?
10. John sold the watch which was his.
11. The boy who is an orphan.
12. Is this the road which leads to the village?

LESSON 126.

Fill each blank with a noun clause and mark the analysis. Punctuate correctly: —

1. We cannot tell when he will come.
2. Whoever shall prosper.
3. Henry knew that Nelson's famous signal was.
4. Nelson's famous signal was that the children asked their father.
5. The children asked whether their father could be denied.
6. That cannot be denied.
7. He believes that the Pope said.
8. Pope said that the visitor remarked.
9. The visitor remarked that the cat is well known.
10. What is well known.
11. I did not see that the boy was.
12. My motto is that I will.

LESSON 127.

Fill each blank with an adverbial clause, and mark the analysis. Punctuate correctly: —

1. Papa had just come in when we visited Niagara Falls.
2. Where we visited Niagara Falls.
3. Mabel did not come until you will succeed.
4. When you will succeed.
5. We are because we are.

sometimes so beset by temptation —. 6. — he will be in time.
 7. We did not see him —. 8. — we are most liable to fail.
 9. — you will be rewarded. 10. I feared that he stayed away —.
 11. — we would have returned. 12. The man who does not steal
 — is not honest.

145. Many sentences contain more than one principal clause; as, —

Straws swim <upon the surface>, but pearls lie <at the bottom.>

LESSON 128.

Mark the analysis of the sentences in the following selection: —

They fell devoted but undying,
 The very gale their names seemed sighing;
 The waters murmured of their name,
 The woods were peopled with their fame;
 The silent pillar, lone and grey,
 Claimed kindred with their sacred clay;
 Their spirits wrapped the dusky mountain,
 Their memory sparkled o'er the fountain;
 The meanest rill, the mightiest river,
 Rolls mingling with their fame for ever.
 In spite of every yoke she bears,
 That land is Glory's still and theirs.
 'Tis still a watchword on the earth:
 When man would do a deed of worth,
 He points to Greece, and turns to tread,
 So sanctioned, on the tyrant's head:
 He looks to her and rushes on
 Where life is lost, or freedom won. — BYRON.

146. Two principal clauses in a sentence are generally separated by a comma, but when they are long, or much like separate sentences, a semicolon or a colon should be used.

Words of the same kind coming together in a series should be separated by commas; as, —

"His last thoughts were of mother, home, and heaven."

The name of the person addressed should be marked off by commas; as, —

"Remember, John, that honesty is the best policy."

LESSON 129.

Fill each blank with a principal clause, mark the analysis of the sentences thus formed, and punctuate correctly:—

1. Kindness wins friends, but selfishness *loses*
2. Quarrelsome persons are disagreeable and *angry*
3. Quebec is the oldest city in Canada *and not*
4. Joe Howe was a native of Halifax *because*
5. Walter was poor *enough*
6. His manliness gained for him many friends —
7. His perseverance won for him the respect of his employers —
8. He did not smoke —
9. He tried to do well whatever he undertook —
10. He found it best to tell the truth at all times —
11. His parents were proud of him —
12. Those who do right are respected —

147. Before attempting to mark the analysis of a sentence, supply all words that are understood but not expressed; thus,—

You be kind, and you be true, and you will be a nobler man than Brutus was noble.

LESSON 130.

Mark the analysis of the sentences in the following selection:—

Young men, you are the architects of your own fortunes. Rely upon your own strength of body and soul. Take for your star self-reliance, faith, honesty, and industry. Inscribe on your banner, "Luck is a fool, Pluck is a hero." Don't take too much advice, — keep at your helm and steer your own ship, and remember that the great art of commanding is to take a fair share of the work. Think well of yourself. Strike out and assume your own position. Take potatoes in a cart over a rough road and the smaller ones go to the bottom. Rise above the envious and jealous. Fire above the mark you intend to hit. Energy, invincible determination with a right motive, are the levers

that move the world. Don't drink. Don't smoke. Don't deceive. Don't marry until you can support a wife. Be in earnest. Be generous. Be civil. Read the papers. Advertise your business. Make money and do good with it. Love God and your fellowmen. Love truth and virtue. Love your country and obey its laws.

If this advice is implicitly followed by the young men of the land, the millennial dawn will soon appear. PORTER.

148. *Cautions.* — Do not use, —

- | | |
|--------------------------------|--|
| 1. Expect or guess for think. | 9. Some for somewhat. |
| 2. Aggravate for vex or annoy. | 10. Both alike for alike. |
| 3. Get to for go to. | 11. Bound for determined. |
| 4. Leave for let. | 12. Above for more than. |
| 5. Had ought for ought. | 13. Right here for just here. |
| 6. Get done for finish. | 14. Gents for gentlemen. |
| 7. Widow woman for widow. | 15. Lots for plenty. |
| 8. Most for almost. | 16. Not as I know for not that I know. |

LESSON 131.

Correct any errors that you notice in the following sentences and give a reason for each change that you make. Mark the analysis: —

1. I guess I can find it. 2. I expect it is upstairs. 3. Please leave that alone. 4. Do you not think that you had ought to apologize? 5. It aggravates me to see you wasting your time; try and get done some time to-day. 6. Did they get done playing before dinner? 7. Henry is the smartest of the two boys, but he is as cross as a setting hen. 8. Did you get to the concert last evening? 9. Thomas is a year older than me. 10. There was no one there except my brother and I.

11. I expect that he went away on the train. 12. He has not gone as I know of. 13. There was a widow woman with him. 14. It was most train time when he left here. 15. His sister is some better. 16. She has been gaining above a week. 17. She is bound to go out doors every fine day. 18. She has two awful pretty kittens; they are both exactly alike. 19. She has lots of other pets about the house. 20. She paid a frightful price for some of them.

21. Your cane was laying right here a moment ago. 22. One of those gents over there may of taken it. 23. Whom do you think called on me this morning? 24. I little thought that it would be him. 25. He wished to know who he should ask. 26. I would do the same if I were him. 27. Who did you say you met this morning? 28. Her and me will go together. 29. My father wants my brother and I to go. 30. My brother is a better singer than him.

31. Is James as old as him? 32. Let you and I try for it. 33. Each one of them have as much as he can do. 34. Them oranges are cheap. 35. I intended to have written a letter this morning. 36. Neither Jane nor I were aware that you was sick; you seldom or ever are. 37. If I were her I would go quick enough. 38. She is an old acquaintance which I met in Toronto. 39. We will be compelled to go pretty soon. 40. I kind of thought you would be here.

41. I seen you coming through the field. 42. You picked an apple off of that tree as you came past it. 43. I will be away this evening, and so shall Jane. 44. One can do as he pleases if he has lots of money. 45. Our train goes to-morrow afternoon at 3 p. m. 46. When will we see you again? 47. Try and be to the depot when we go. 48. What time will we get to Montreal? 49. I bought this dress at Hall's and Roger's store on Broadway. 50. John divided the cake between his three brothers.

51. He went in the cabin a moment ago. 52. Hattie looks awful well in her new hat. 53. The pond is forty foot deep. 54. Where has John been to? 55. They called in for to have a talk. 56. Every one of his letters tell the same story. 57. We were compelled to return back. 58. He continued to read on. 59. I have been away from home for above a year. 60. I am mad at him for doing so.

61. There is several reasons why he should of done it. 62. Who are you waiting for? 63. Each of the boys have their books. 64. Who is your letter from? 65. Neither the boy nor his mother were here. 66. Go and lay down for a while. 67. No one could of done it as well as him. 68. Most everybody went to the Methodist church to-day. 69. I seen him when he done it. 70. We will find the country pretty quiet.

71. Set down and rest yourself. 72. There comes the boys. 73. She is some better to-day. 74. Place a mark between each leaf. 75. It is to be divided between you and I. 76. The child died with croup. 77. Who are these books for? 78. Do you know who this belongs to? 79. His tooth aches very bad. 80. That dress looks badly.

81. Sit the pitcher down upon the ground. 82. Come here quick. 83. Thomas did that very good. 84. This rose smells sweetly. 85. It is an uncommon large one. 86. This paper is the best of the two. 87. Montreal is larger than any city in Canada. 88. We only ate two meals to-day. 89. The bank of England was established in William's and Mary's reign. 90. I couldn't do the first exercise.

91. The children's shoes are worn out. 92. He doesn't think that this is their's. 93. A father's or a mother's sister is an aunt. 94. Do you think that he will take you and I home? 95. Was you at the lecture last night? 96. Your not studying much, I don't think. 97. I done three exercises. 98. Oh, I am so glad you have came! 99. The report of his rifle rung through the woods. 100. He has gone for to preach to the heathen.

STYLE.

149. Any person who wishes to express his ideas in good language must attend carefully to three things, —

1st. To the choice of his words.

2nd. To the arrangement of his words into sentences.

3rd. To the grouping of his sentences into paragraphs.

CHOICE OF WORDS.

150. His first care should be to select words which express accurately what he wishes to state. They should be so well chosen that the person addressed may have no difficulty in understanding exactly the idea which he seeks to convey.

Some persons use certain words with a very different meaning from that which they are generally understood to have. Take, for example, the word "awfully." It means "In a manner to fill with awe or terror," yet it is frequently used in an entirely different sense from this, as in the expression, "It is awfully pretty."

Again, the word "mad" means "Wild with rage, insane;" yet it is sometimes used to describe a much milder passion than this, as in, "John was mad because he could not go."

151. In the choice of words the two guiding principles are *good usage*, and *good taste*.

152. A knowledge of good usage is gained by an acquaintance with the language of the best writers and speakers. Good taste, though largely instinctive, may be cultivated by carefully noting and comparing the best modes of expressing thought.

153. In writing weigh your words well and think whether it is possible for others to misunderstand you. If in doubt about the meaning of a word, do not fail to find it in your dictionary before using it.

LESSON 132.

Select the proper word, and write the sentences, —

1. I have a (bad, severe) cold.
2. A (crowd, herd, flock) of cattle is coming up the hill.
3. There was too great a (company, band, crowd) of people for comfort.
4. Many persons who are by no means (awkward, clumsy) in appearance, have an (awkward, clumsy) gait.
5. A (swarm, drove, shoal) of fish came into the harbor.
6. I have (persuaded, convinced) him that he is wrong.
7. How (funny, strange) it is that he does not come.
8. There were only ten (persons, people) at the meeting.
9. I have not (named, mentioned) the matter to any one.
10. He receives a large (quantity, number) of letters by every mail.
11. This morning (a couple of, two) ladies fell on the ice.
12. Is this the only (sample, specimen, copy) of your goods that you can show me?
13. Several applications were made for the prisoner's (pardon forgiveness).
- That house has been (empty, vacant) all summer.
- a woe (aware, conscious) of a very unpleasant feeling coming

16. Henry took the stranger (aside, apart) and warned him of his danger.

17. By the (custom, habit) of often walking the streets, one soon acquires a (custom, habit) of idleness.

LESSON 133.

What is the difference in meaning between the words, —

- | | | | | | |
|----------------|-----|-----------|--------------|-----|-----------------|
| 1. abandon | and | forsake? | 11. increase | and | enlarge? |
| 2. excuse | " | apology? | 12. genuine | " | true |
| 3. error | " | blunder? | 13. neglect | " | disregard? |
| 4. sorrow | " | grief? | 14. idle | " | indolent? |
| 5. blame | " | rebuke? | 15. pride | " | vanity? |
| 6. timid | " | cowardly? | 16. hope | " | expect? |
| 7. bold | " | brave? | 17. hear | " | listen? |
| 8. acknowledge | " | confess? | 18. kill | " | murder? |
| 9. deny | " | oppose? | 19. farther | " | further? |
| 10. declare | " | maintain? | 20. moment | " | minute? |

LESSON 134.

Form sentences containing the following words used correctly: —

fine	superb	nice	lovely
exquisite	grand	agreeable	handsome
charming	magnificent	pleasant	excellent
palatial	splendid	pleasing	pretty
majestic	beautiful	elegant	delightful

154. When two words are thought of, either of which would accurately express your meaning, always select the one that sounds better.

155. In some cases a word of opposite meaning together with a negative may be preferred to a direct assertion; as, —

"He is not industrious," for, "He is lazy."

156. An assertion is sometimes made more emphatic by putting it in the form of a question or of an exclamation; as, —

"Isn't he lazy?" or, "How lazy he is!"

LESSON 135.

Express each of the following sentences in at least four ways and indicate which way you prefer: —

- | | |
|----------------------------|----------------------------------|
| 1. It is very cold. | 6. That child is happy. |
| 2. Life is short. | 7. She is industrious. |
| 3. I detest deception. | 8. Brock was a hero. |
| 4. Bad habits cling to us. | 9. It pays to be honest. |
| 5. Praise is pleasing. | 10. Sympathy heightens our joys. |

157. Do not use the same word or words of similar sound too often. Avoid such expressions as, —

"It will *put* me to a good deal of expense to *put* that in."
"I do not *like* to hear a boy talk *like* that."

LESSON 136.

Improve the following sentences: —

1. I knew that he knew all about it.
2. A man of sense should have a higher sense of duty.
3. Well, men, you have walled up that well very well.
4. The present you made her will satisfy her for the present.
5. Jane leaves the leaves of her book turned in.
6. They saw that it had teeth like a saw.
7. We shall remain at home during the remainder of the day.
8. The large assembly consisted largely of ladies.
9. On one occasion they took the liberty to shout for liberty, and this was the occasion of a disturbance.
10. He then became king, but no one believed that he would become a good king.

11. It was the finest scene that I had ever seen.
12. I was unable to distinguish who was the distinguished guest.
13. The conditions you mentioned as the condition of your accepting the proposal are too severe.
14. I have frequently wished that I could visit you more frequently.

ORDER OF WORDS.

158. The natural order of words in a sentence is, first, the subject with its enlargements; next, the simple predicate; then the object with its enlargements, or else the subjective complement; and last, the extensions; as, —

The elephant dragged [the heavy] gun <from the morass>.

159. When the words are arranged in any other way than this, they are said to be in the **emphatic order**, because the words that are moved out of the place where they naturally belong, are brought into greater prominence and have more emphasis placed upon them; as, —

<From the morass> the elephant dragged [the heavy] gun.

LESSON 137.

Mark the analysis of the following sentences, and indicate the ones which have the words in the natural order. Show, also, which parts are emphasized in the ones which have the words in the emphatic order: —

1. Tablets shall preserve their names.
2. Life's choicest pleasures lie within the ring of moderation.
3. Of me you shall not win renown.
4. There stands a spectre in your hall.
5. Employment is the salt of life.
6. From scenes like these old Scotia's grandeur springs.
7. The sentinel cock upon the hill-side crew.

8. Long but not loud the droning wheel went on.
9. The old are oftentimes young when their hair is white and thin.
10. At length an old oak chest that had long lain hid was found in the castle.
11. True friendship gives new life and animation to the object it supports.
12. In dreams through camp and court he bore
The trophies of a conqueror.
13. Along the crowded path they bore her now.
14. The mackerel boats sailed slowly out into the darkening sea.
15. Still o'er these scenes my memory wakes.
16. Thrice is he armed that hath his quarrel just.

LESSON 138.

Arrange the parts of the following sentences so as to emphasize, —

1. The Extensions :

1. The blazing hearth shall burn for them no more.
2. A wild farewell rose then from sea to sky.
3. Llewellyn passed onward in haste.
4. Their dirge is sung by forms unseen.

2. The Subjective Complements :

1. The prayers we said were few and short.
2. He whose transgressions are forgiven is blessed.
3. They who love the truth are happy.
4. The uses of adversity are sweet.

3. The Objects :

1. He could measure lands and presage times and tides.
2. She strews many a holy text around.
3. Oft their furrow hath broke the stubborn glebe.
4. She swayed the Stuart sceptre well, but she could not wield the sword.

100. It is often better to arrange the parts of a sentence in such a way that the main thought is not given till the

close. In order to do this it is necessary to put a clause containing a condition at the first of the sentence.

161. A sentence that would be complete in itself without the last part is said to be Loose.

LESSON 139.

Write the following sentences so that they will not be loose :—

1. Keep my commandments, if you love me.
2. You will never be successful, unless you pay more attention to your business.
3. We came to our journey's end at last with no small difficulty, after much fatigue, through muddy roads and rainy weather.
4. I have not studied as I ought, to tell the truth.
5. I will trust in him, though he slay me.
6. We made our way up the mountain, riding in the shade of lofty birches, occasionally crossing the path of some clear mountain stream, but hearing no human voice and seldom even the chirp of a bird or an insect.
7. The soldiers rushed on the foe, throwing their muskets aside.
8. There are many whose aim in life seems to be to have their generation serve them, not to serve their generation.
9. We now dropped anchor in the bay, the wind having gone down.
10. We will like best to remember the kind deeds we have done, not the wisdom we have acquired, or the wealth we have gained, or the fame we have won, when we come to the end of life.

162. Similar parts of a sentence should be worded in the same way. Say,—

"The room is *large* and *cheerful*," not, "The room is of *good size* and *cheerful*."

"The *deeper* the well the *cooler* the water," not, "The *greater the depth* of the well, the *more cool* the water."

163. When the similar parts of a sentence are worded in the same way, the sentence is said to be Balanced.

LESSON 140.

Analyze the following sentences, and balance the similar parts: —

1. To laugh at the wretched is unkind, but doing them an injury is inhuman.
2. Some of the men were on horseback, others were walking
3. I generally see her in the morning and towards the close of the day.
4. Both the dead and those still on the earth will hear the sound of the trumpet.
5. The place was made beautiful both by the hand of art and naturally.
6. The delay was premeditated and not an accident.
7. James was not at school the day before the examination, nor the day following.
8. He had good reasons for believing that she had left the place and to suppose that she did not intend to return.
9. The dog is bold and intelligent, but the rabbit does not have much intelligence and is not bold.
10. We should raise some money for meeting these expenses, and to carry on the work.
11. Before the locusts came, the country was a paradise; they left only a desert.
12. The general was aware of the treachery of his entertainers, and how dangerous his surroundings were.
13. He was fully resolved to give up commercial life, and on devoting himself to the study of medicine.
14. Some he imprisoned; he put others to death.
15. Straws swim upon the surface, but on the bottom lie the pearls.

164. The parts of a sentence should be arranged so that the intended meaning may be perfectly clear. Each participle should be placed so that there may be no doubt as to the noun which it modifies. Each pronoun, too, should be used so as to indicate clearly the noun for which it stands.

LESSON 141.

Change the following sentences so as to make the intended meaning clear: —

1. A dog was found in the street which wore a brass collar.
2. One of our sportsmen shot twenty partridges along with a friend on Saturday afternoon.
3. A man should not keep a horse that cannot ride.
4. A poor child was found in the street by a wealthy gentleman suffering from cold and hunger.
5. A purse was picked up by a boy that was made of leather.
6. Tell him, if he is wrong, he should retrace his steps.
7. A large number of seats were occupied by pupils, that had no hacks.
8. He informed the clerk that he had seen his brother, and that he had been to the exhibition.
9. We also get salt from the ocean which is very useful to man.
10. Entering with the key in his hand he shut the door and put it into his pocket.
11. Among the first arrivals was Mr. Johnson, now so beloved by every one, who was to officiate on that occasion.
12. The prisoner heard the neighing of his horse as he lay at night by the side of one of the tents.
13. He walked away very reluctantly acknowledging his faults.
14. I cannot do one of these exercises.
15. If John leaves his father he will die.
16. There are boats and lawn tennis and no mosquitoes to amuse the boarders.
17. We have two rooms sufficiently large to accommodate two hundred pupils, one above the other.
18. Simon forced him to his knees and beat him till he was out of breath.

PARAGRAPHS.

165. Paragraphs should not be too long. A page containing short paragraphs is more easily read than one that has no breaks.

For the same reason the sentences composing the paragraph should generally be short. Young writers very often

fall into the habit of joining a great number of principal clauses by "and" or some other word, when each clause should form a separate sentence. This should be carefully avoided. A long sentence must be introduced occasionally, however, or the paragraph will not sound smooth.

It is well to begin with a short sentence containing the main thought of the paragraph. This tends to attract the attention of the reader. The rest of the sentences should then be arranged so as to carry the line of thought naturally from one to the other. In order to do this it is well to use occasionally some word or phrase such as "however," "moreover," "in fact," "in that case," etc., that will refer the reader to the thought contained in the preceding sentence. A longer sentence than usual at the close of the paragraph has a pleasing effect similar to that given by a full note at the end of a piece of music.

166. A word or a phrase used merely to carry the thought from one sentence to another should be separated from the rest of the sentence by commas; thus, —

"Young people sometimes think that amusement is the principal object in life. They will learn, *however*, that without labor there can be no real enjoyment."

LESSON 142.

Arrange the following in proper sentences and paragraphs. Use suitable connective words and punctuate carefully: —

1. Spiders are not insects, but most people think that spiders are insects, but they are very wrong, because an insect looks as if its body were almost cut into three parts, and it always has six legs, but the body of the spider is made up of two pieces joined together, and it has eight legs, and insects always go through a number of changes; but a young spider is of the same shape as an old one, and all spiders spin webs, but no insect can spin a web of any kind.

2. Next to being a man of talent a well-read man is the most agreeable person in society, and no investment of money or time is so profitable as that spent in good, useful books and reading, for a good book is a lasting companion and truths are therein at once freely but carefully communicated which it has taken years to glean, and we enjoy communion with the mind of the writer though not with his person, and thus the humblest man may surround himself by the wisest and best spirits of past and present ages, and no one need be solitary who possesses a good book, for he owns a friend who will instruct and entertain him during his leisure moments, and you may seek costly furniture for your homes, fanciful ornaments for your mantelpieces and rich carpets for your floors, but after the absolute necessities for a home, give me good books as at once the cheapest and certainly the most useful and abiding embellishments.

LESSON 143.

Write from dictation the words of some selection given in your Reader ; then arrange in sentences and paragraphs, and compare with the printed page.

167. There are three steps in writing a composition which ought to be kept distinct, namely, **Prevision**, **Composition**, and **Revision**.

In Prevision take plenty of time to get the subject clearly and definitely into your mind, and then form a paragraph outline as directed on pages 27, 32, and 33.

In Composition let your work be spontaneous and rapid. Have no thought of yourself, of rules, or of possible errors ; but write sentence after sentence *just as you feel*, and as swiftly as your pen can move. Lord Beaconsfield said, "The moment I anticipate my pen in the formation of a sentence I become as stiff as a gentleman in stays."

In Revision, however, proceed slowly. Exercise all your powers of judgment and criticism. Omit, add, alter and correct. Then read what you have written aloud, or have some one else read it to you, and, if possible, improve it still further.

LESSON 144.

Select three or more of the following subjects, and write at least two hundred words about each: —

- | | |
|-----------------------------------|---------------------------|
| 1. The Christmas Holidays. | 6. A Visit to —. |
| 2. The Capture of the Chesapeake. | 7. The Indian Mutiny. |
| 3. The Indians. | 8. The Chinese. |
| 4. Alfred the Great. | 9. Sir John A. Macdonald. |
| 5. A Game of <i>Cricket</i> | 10. What I Intend to Do. |

FIGURES OF SPEECH.

168. Sometimes, in order to make the meaning of a sentence clearer and more suggestive, words are used in a sense different from their ordinary meaning. A statement containing words used in this way is called a **Figure of Speech**.

If instead of saying, "Her cheeks were red," we say —

1. "Her cheeks were like roses," or
2. "A blushing rose was either cheek,"

we use a figure of speech.

If we say of a man upon whom it is difficult to make an impression that, "he has a *hard* heart," or that, "he has a *heart of stone*," we use the words "hard," and "of stone," not in their common meaning, but in a figurative sense.

When we try to make a thought clearer by comparing one object with another of a different kind, we use a figure called **Simile**; as, —

1. He is sly as a fox.
2. Mercy is like sunshine; it cheers where it shines.
3. His words fell soft, like snow upon the ground. — HOMER.

A simile is a direct comparison between objects of different kinds.

LESSON 145.

Write a dozen similes selecting some of them from your Reader.

If, instead of making a direct comparison and saying, "He is as sly as a fox," we omit the sign of comparison and say, "He is a sly fox," we use a figure called **metaphor**.

A metaphor is an implied comparison.

It is a simile without the sign *like* or *as*.

Examples:— 1. His eyes were flames of fire.
2. He is a lion in battle.

The metaphor is the most striking, as well as the most common, of rhetorical figures.

When we speak of a *sweet apple*, the word *sweet* is used in its ordinary sense. But when we speak of a *sweet child*, or a *sweet expression*, we use a metaphor.

LESSON 146.

In which of the following expressions has the adjective a common, and in which a figurative use?

1. A fiery flame. A fiery glance. A fiery temper. C
2. A smooth tongue. A smooth story. A smooth surface. C
3. Polished manners. Polished marble. A polished scoundrel. C
4. Blasted wheat. Blasted prospects. Blasted hopes. C
5. An icy stare. An icy reception. An icy pond. C
6. A burning blush. A burning coal. A burning shame. C

LESSON 147.

Point out the similes and the metaphors in the following:—

1. Life is an isthmus between two eternities.
2. Habit is a cable; we weave a thread of it each day, and at last we cannot break it.

3. Kindness is the music of good-will to men.
4. Hope is like the sun, which, as we journey towards it, casts the shadow of our burden behind us.
5. The day is done; and the darkness
Falls from the wings of night,
As a feather is wafted downward
From an eagle in his flight.

Besides **Simile** and **Metaphor**, the chief figures of speech used are **Personification**, **Allegory**, **Synecdoche**, **Metonymy**, **Hyperbole**, and **Irony**.

In **Personification** life and action are attributed to things without life.

Example: — The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands.

BIBLE.

An **Allegory** is a continued metaphor, or a continued personification.

All fables and parables are allegories. So also are such stories as Bunyan's *Pilgrim's Progress*.

Synecdoche is the use of a part for the whole, the whole for a part, or the material for the thing itself.

- Examples:* — 1. There were *thirty head* of cattle in the pasture.
2. Now man to man and *steel to steel*
A chieftain's vengeance thou shalt feel. — SCOTT.

Metonymy is that figure by which a thing is named by something different from it but related to it.

- Examples:* — 1. *Grey hairs* should be respected.
2. He drank the fatal *cup*.

Hyperbole, or **Exaggeration**, represents things as being greater or less, better or worse, than they really are.

- Examples:* — 1. They ran like lightning.
2. Here Orpheus sings; trees moving to the sound
Start from their roots and form a shade around.

In **Irony** we use words which express the opposite of what we mean; as when Elijah said to the worshippers of Baal, "Cry aloud, for he is

a god;" and when Job addressed his friends, "No doubt but ye are the people, and wisdom will die with you."

The distinction between the following terms is worth noting: *Ridicule* implies laughter mingled with contempt; *derision* is ridicule from a personal feeling of hostility; *mockery* is insulting derision; *satire* is witty mockery; *irony* is disguised satire; *sarcasm* is bitter satire. — HILL.

Two or more figures may be used in the same sentence or stanza. But care must be taken not to mix metaphors. Addison does this where he says, —

I bridle in my struggling muse in vain
That longs to launch into a bolder strain.

Here the muse is represented as being both a horse and a ship.

In a sentence used by Lord Montague in the British Parliament, "I will now embark upon the *feature* on which this *question* mainly hinges," we have him attempting to sail on the *feature* of a *question* furnished with *hinges*. This is worse than Shakespeare's, "Take arms against a sea of troubles."

LESSON 148.

What figure or figures of speech are involved in each of the following?

1. You see the fruit of your patient efforts.
2. The pen is mightier than the sword.
3. Consider the lilies, how they grow.
4. Death knocks alike at the cottage and the palace.
5. Give us this day our daily bread.
A thing of beauty is a joy for ever.
6. Earth felt the wound; and nature, from her seat,
Sighing through all her works, gave signs of woe
That all was lost. — MILTON.
8. But knowledge to their eyes her ample page,
Rich with the spoils of time did ne'er unroll.
Chill penury repressed their noble rage
And froze the genial current of the soul. — GRAY.
9. Ask we for flocks those shingles dry?
And well the mountains might reply,
"To you as to your sires of yore
Belong the target and claymore." — SCOTT.
10. Each human life is a volume of which there is but one edition

LESSON 149.

Write from your Reader, one or more examples of each of five different figures of speech.

LESSON 150.

Write examples of at least four figures of speech from each of four different authors.

LESSON 151.

What is your favorite short poem? Point out its figures of speech.

VERSIFICATION.

Poetry is language generally abounding in *figures of speech*, and expressed in the form of **Verse**.

Each line requires a definite number of accented and unaccented syllables, recurring in regular order, so as to produce **Rhythm**.

The accent corresponds with the accent in music.

The measures into which lines are divided consist of one accented and either one or two unaccented syllables. These divisions are called **Feet**.

Accented syllables are generally indicated by *a*, and unaccented by *x*.

The four principal kinds of feet used in English verse are: —

1. The **Iambus**; a foot of two syllables with the accent on the second, as, *advance'*, *become'*. Formula, *xa*.

2. The **Trochee**; a foot of two syllables with the accent on the first, as, *call'ing*, *du'ty*. Formula, *ax*.

8. The **Anapest**; a foot of three syllables with the accent on the third, as, *entertain'*, *recommend'*. *Formula, xxa.*

4. The **Dactyl**; a foot of three syllables with the accent on the first, as, *but'terfly*, *cer'tainly*. *Formula, axx.*

A line consisting of one foot or measure is called a **Monometer**, of two a **Dimeter**, of three a **Trimeter**, of four a **Tetrameter**, of five a **Pentameter**, of six a **Hexameter**, of seven a **Heptameter**, and of eight an **Octometer**.

Dividing a line into the feet or measures of which it is composed is called **Scanning**.

The following examples of iambic lines may be noted:—

<i>Monometer</i> . . .	'Thyself'.	1xa
	Reveal'.	1xa
<i>Dimeter</i>	Above' his head'	2xa
	'The rose' is red'.	2xa
<i>Trimeter</i>	Blest be' the tie' that binds'	3xa
	Our hearts' in Chris'tian love'.	3xa
<i>Tetrameter</i> . . .	But pleas'uress are' like pop'pies spread'	4xa
	You seize' the flower' the bloom' is shed'.	4xa
<i>Pentameter</i> . . .	They al'so serve' who on'ly stand' and wait'.	5xa
<i>Hexameter</i> . . .	Whatev'er to' thee comes' be faith'ful to' thy trust'.	6xa
<i>Heptameter</i> . . .	The mel'anchol'ly days' are come' the sad'-dest of' the year'.	7xa

Trochaic verse is of a lively, vigorous nature.

Longfellow's *Hiawatha* is an example of Trochaic Tetrameters.

Should' you ask' me, whence' these sto'ries?	4ax
Whence' these leg'ends and' tra di'tions.	4ax

ANAPÆST.

'h ye woods' spread your bran'ches apace'!	3xxa
To your deep'est recess'es I fly' ;	3xxa
I would hide' with the beasts' of the chase',	3xxa
I would van'ish from ev'ery eye'.	3xxa

DACTYL.

O'er the | waves' and the | bil'lows we're | trav'elling. 4axx
 Can'non in | front' of them 2axx
 Vol'leyed and | thund'ered. 1axx+1ax

A single accented syllable used as a measure or foot is called a **Catalectic** or *defective* foot.

Example: — Gold'! | Gold'! | Gold'! | Gold'!
 Heav'y to | get' and | light' to | hold'. — HOOD.

Each line has four feet which require equal time in reading.

Also a line with a syllable wanting to complete the number of feet of which it consists is said to be **catalectic**. For example: —

News' of | bat'tle, | news' of | bat'tle 4ax
 Hark' 't is | ring'ing | down' the | street' —, 4ax —
 And' the | arch'es | and' the | pave'ments 4ax
 Hear' the | clang' of | hur'rying | feet' —. 4ax —

Here the measure is trochaic tetrameters, but the second and fourth lines are catalectic.

An unaccented syllable beyond the number required to complete the feet in a line makes it a **hypermeter**, and the line is said to be **hypermeterical** or **hypercatalectic**.

We bur'ied him dark'ly at dead' | of night' 2xa+2xxa
 The sods' | with our bay'onets turn'ing, 1xa+2xxa+
 By the strag'gling moon'beams' mist'y light' 1xxa+3xa
 And the lan'tern dim'ly burn'ing. 1xxa+2xa+

Sometimes the hypermeter occurs in the body of a line. as: —

For I' | was born' | at Bin'gen | at Bin'gen on' | the Rhine'. 6xa+

RHYME.

There are two kinds of verse, — Rhyme and Blank.

Rhyme is the similarity or correspondence in *sound* between the endings of the lines.

In **Blank Verse** there is no correspondence of sound.

Most blank verse consists of iambic pentameters

Good rhyme requires at least four elements:—

1. The syllables which rhyme must be **accented**; as, *remain* — *contain*, but not *remain* — *certain*. [Accent.]

2. The **vowel sounds** must be the same; as, *tie* — *fly*, *me* — *see*. [Assonance.]

3. The **sound of the final consonant or consonants** must be the same; as, *think* — *brink*, *stuff* — *rough*. [Consonance.]

4. The **consonants preceding the vowel sound** must be different; as, *dove* — *glove*, *badly* — *sadly*. [Dissonance.]

The English language is not rich in rhymes, and **half-rhymes** like *poor* — *door*, *have* — *save*, *giver* — *ever*, etc., are sometimes used.

POETIC PAUSES.

The rhythm of verse is greatly aided and improved by the *final* and the *cæsural* pauses, especially by the latter.

The **Final Pause** is a slight pause or rest at the end of each line or verse, even when the meaning does not require it.

The **Cæsural Pause** is a break or pause, for the voice, within the line, commonly about the middle of it.

Ex. — 1. Now came still evening on || and twilight gray
Had in her sober livery || all things clad. — MILTON.

2. To thine own self || be true;
And it must follow, || as the night the day,
Thou canst not then be false || to any man. — SHAKESPEARE.

3. Not Katrine || in her mirror blue
Gives back the banks || in shapes more true,
Than every free-born glance || confessed
The guileless movements || of her breast. — SCOTT.

Sometimes there are two or more cæsural pauses in a line, one of which is greater than the other.

Ex. — Comrades | leave me here a little || while as yet | 't is early morn.

Leave me here | and when you want me || sound upon the bugle horn. — TENNYSON.

LESSON 152.

Mark the cæsural pauses in the first four lines of each of the last six poetical selections in your Reader.

LESSON 153.

Scan, and also mark the cæsural pauses of any four lines of Tennyson's *Queen of the May*, Longfellow's *Evangelina*, Poe's *Raven*, Whittier's *Maud Muller*, Hood's *Song of the Shirt*, Wordsworth's *Lucy Gray*, Howe's *My Country's Pleasant Streams*, and Lampman's *The Frogs*.

STANZAS.

A **Stanza** is a group of three or more lines which rhyme.

Two rhymed lines are called a **Couplet**.

A stanza of three rhymed lines is called a **Triplet**, and one of four rhymed lines is called a **Quatrain**.

Among the more common stanzas are the *Common-metre*, *Short-metre*, *Long-metre*, *Elegiac*, *Spenserian*, and *Sonnet*.

COMMON-METRE STANZA.

Speak gent'ly, 't is' a lit'tle thing'	4xa
Dropped in' the heart's' deep well';	3xa
The good', the joy', that it' may bring',	4xa
Eter'nity' can tell'.	3xa

SHORT-METRE STANZA.

When we' asund'er part'	3xa
It gives' us in'ward pain';	3xa
But we' shall still' be joined' in heart',	4xa
And hope' to meet' again'.	3xa

LONG-METRE STANZA.

1. Praise God' from whom' all bless'ings flow',	4xa
Praise Him all crea'tures here' below',	4xa
Praise Him' above' ye heaven'ly host',	4xa
Praise Fath'er, Son' and Ho'ly Ghost'.	4xa

2. All people that' on earth' do dwell	4xa
Sing to' the Lord' with cheer'ful voice',	4xa
Him serve' with mirth', His praise' forth tell,	4xa
Come ye' before' Him and' rejoice'.	4xa

ELEGIAC STANZA.

Here rests' his head' upon' the lap' of earth',	5xa
A youth' to for'tune and' to fame' unknown';	5xa
Fair Sci'ence frowned' not on' his hum'ble birth',	5xa
And Mel'anchol'y marked' him for' her own'.	5xa

SPENSERIAN STANZA.

A gentle knight was pricking on the plain,	5x
Yclad in mighty arms and silver shield,	
Wherein c'd lines of deep wounds did remain,	
The cruel marks of many a bloody field;	
Yet arms till that time did he never wield;	
His angry steed did chide his foaming bit,	
As much disdain'g to the curb to yield:	
Full jolly knight he seemed, and fair did sit,	
As one for knightly jousts and fair encounters fit. — SPENSER.	

THE SONNET.

The following is Wordsworth's sonnet on "THE SONNET":—

Scorn not the Sonnet; critic, you have frowned	5xa
Mindless of its just honours: with this key	
Shakspeare unlocked his heart; the melody	
Of this small lute gave ease to Petrarch's wound:	
A thousand times this pipe did Tasso sound;	
With it Camoëns soothed an exile's grief;	
The sonnet glittered a gay myrtle leaf	
Amid the cypress with which Dante crowned	
His visionary brow: a glow-worm lamp	
It cheered mild Spenser, called from fairyland	
To struggle through dark ways: and when a damp	
Fell round the path of Milton, his hand	
The thing became a trumpet, whence he blew	
Soul-animating strains — alas, too few!	

LESSON 154.

What lines rhyme in each of the preceding stanzas?

PUNCTUATION-MARKS, ETC.

The **Comma** [,] **Semicolon** [;], **Colon** [:], and **Period** [.] mark pauses of different lengths.

The **Interrogation-Point** [?] is used after every direct question.

The **Exclamation-Point** [!] is used where emotion is expressed.

The **Apostrophe** ['] denotes the possessive case, or shows that one or more letters have been omitted.

The **Hyphen** [-] joins the parts of a compound word, and connects syllables of the same word that are on different lines.

A **Dash** [—] is used to denote abruptness, and sometimes dashes are used before and after an explanatory clause.

Parentheses [()] enclose an explanation, or a remark which could have been omitted.

Brackets [] enclose a note or explanation not directly connected with the rest of the sentence or paragraph.

The **Acute Accent** ['] marks stress of voice.

The **Grave Accent** ['] marks a sinking of the voice, or indicates a distinct syllable, as, *Gaspè*.

The **Circumflex Accent** [^ or ^] is the union of the grave and the acute accents.

The **Macron** [¯] marks a long sound, as in *rôde*.

The **Breve** [˘] marks a short sound, as in *röd*.

The **Diaeresis** [¨] shows that two vowels coming together belong to different syllables, as *Menelais*.

The **Cedilla** [ç] is a French mark, written under the letter *c* to show that it has the sound of *s*, as in *façade*.

The **Tilde** [~] is a Spanish mark, placed over the letter *ñ*, to show that it has coupled with it the sound of *y*, as in *cañon*, a ravine or gorge, and *señor*.

The **Caret** [^] is used in writing, or in correcting proof, to show where something has been omitted.

The **Star**, **Dagger**, and **Double Dagger** [*, †, ‡] are used as marks of reference.

The **Underscore** [—] is a line drawn under written words, to show that they are to be printed in *Italics*; the **Double Underscore** [==] calls for small capitals, and the **Triple Underscore** [===] for large capitals.

Stars or Periods [***, . . .] indicate an omission.

Leaders [. . .] are periods that lead the eye over a blank space, as in the indexes of books.

The **Index Hand** [☞] is used to direct special attention to some thing.

APPENDIX.

PART I.

1. There are eight kinds of words in the language; namely:—
 1. **Nouns**, or words used as names.
 2. **Adjectives**, or words that describe what is spoken about.
 3. **Pronouns**, or words used instead of nouns.
 4. **Verbs**, or words used to tell what is done.
 5. **Adverbs**, or words that modify verbs, adjectives, or other adverbs.
 6. **Conjunctions**, or words that connect statements, words, or phrases.
 7. **Prepositions**, or words used to connect nouns : pronouns with other words.
 8. **Interjections**, or words used to express feeling.

These are called the eight **Parts of Speech**.

LESSON 155.

To which part of speech does each word in Lesson 128 belong?

2. Each of the first six kinds of words is further classified into two or more sub-classes.

Nearly all the words of the first five kinds have different forms; several nouns have eight; as, — *lion, lion's, lions, lions', lioness, lioness's, lionesses, lionesses'*; many adjectives have three; as, — *sweet, sweeter, sweetest*; many verbs, if we include their compound forms, have about one hundred; as, — *drive, drove, driven, will drive, have driven, am driving, shall drive, having driven, was driving, be driven, etc., etc.*

In speech a word is not often used alone, but in a certain relation to other words. A noun or a pronoun may be related to a verb as its subject, object, etc., or to a preposition as its object.

When we mention the class to which a word belongs, indicate its form, and state its relation to the rest of the sentence, we are said to *parse* it.

3. Skill in parsing helps a person to decide quickly the proper form of the word to be used in the sentence he is framing. It is also helpful when trying to ascertain the meaning of an obscure sentence. When studying a foreign language, too, it is of very great service. In addition to the aid in the use of language derived from the study of parsing, the mental training received is of the first importance.

NOUNS. [See pgs. 54-62.]

4. How many things are named *Boston*? *Rhone*? *Everest*? *Invincible*?
How many things have the name of *city*? *river*? *mountain*? *ship*?

A name that is common to all things of the same kind is called a **Common Noun**.

5. What name is applied to a number of sheep collected together? of cattle? of wolves? of fish?

A name that in the singular denotes a number of objects collected together is called a **Collective Noun**.

6. This paper is smooth and white; in other words, it has the qualities of whiteness and smoothness. The smoothness and whiteness cannot be separated from the paper, but it is possible for us to think of them as something apart. This separating in our minds of a quality from the thing that has it, is called *abstracting*, and the name of the quality is called an **Abstract Noun**.

LESSON 156.

To what qualifying adjective is each of the following abstract nouns related? —

Wisdom, purity, carefulness, strength, honesty, bravery, poverty, innocence, sweetness, pride, anger, prudence, bitterness, truth, brightness.

To what abstract noun is each of the following adjectives related? —

Wild, just, modest, slow, fierce, simple, good, curious, independent, able, clean, dead, loud, beautiful, grand.

LESSON 157.

Write the proper nouns in one column, the abstract nouns in another, the collective in another, and the common nouns that are neither abstract nor collective in another.

Crowd, House, Simplicity, Rover, Sadness, Chair, Norway, Jury, Congregation, Justice, Soldier, June, Flock, Silence, Meekness, Spain, Snow, Book, Fleet, Prudence, Door, George, Avon, Multitude, Distance, Army, Carpet, Rome, Usefulness, Council, Truro, Mole, Horse, Uprightness, Tuesday, Sheep, Gang, Hecla, Regiment, Heroism, Fickleness, Crew, Village, Lamp, Clyde, Family, Wickedness, Committee, Brevity, Bird, River, Hants, Drove, Innocence, Piety, Crew, Sparrow, Regance, Street.

7. We have already learned that the form of the pronoun which is used as the ¹ subject of a verb, the ² subjective complement of a verb, or the ³ subject of the sentence from which an absolute phrase is formed, is said to be in the nominative case; and that the form which is used as the object of a verb or of a preposition is said to be in the objective case. Although a noun does not have different forms for the nominative and the objective cases, yet it is customary to speak of it as being in the case that a pronoun would be in if it were used instead of the noun.

8. A noun or a pronoun is also said to be in the nominative case if it denotes a person or thing *spoken to*; ⁴ as, —

Henry, come here for a moment, please.
O thou, who knowest all things, guide me on.

This is called the **Nominative of Address**.

9. A noun that is in apposition with a noun or a pronoun is in the same case as the word to which it is attached; ⁴ as, —

John Smith, the *barber*, brought it here.

10. A noun or a pronoun used immediately after a verb to show *to whom* or *for whom* the action is done is in the objective case, and is called the **Indirect Object**; ⁴ as, —

He gave the child [indirect] a book [direct].

John paid him [indirect] his wages [direct].

LESSON 158.

Copy the following sentences and mark the analysis. Put two wavy lines under each indirect object, —

¹ See page 108.

² See page 81.

³ See page 88.

⁴ See page 105.

1. He told them many strange stories of the sea.
2. Riches certainly make themselves wings.
3. I can never repay him his kindness.
4. Give every man thine ear, but few thy voice.
5. He offered the lady a glass of water.
6. Did you lend Henry this book?
7. Give me liberty, or give me death.
8. Mr. Jones allows his customers large discounts.
9. I have written my friend a long letter.
10. The government granted the railway company large tracts of land.
11. The judge showed the culprit no mercy.
12. Can you bring us proofs of your innocence?
13. The land yields its owner large crops.
14. The king granted the offender a full pardon.
15. My friend sent me some interesting curios.

11. Several verbs are followed not only by an object but also by an **objective complement** consisting of a noun, an adjective, or an infinitive; as, —

The committee appointed him chairman.

The boy painted the box red.

The officer commanded the men to retire.

A noun that is used as an objective complement is in the objective case.

LESSON 159.

Write the following sentences and mark the analysis. Put a wavy dotted line under each objective complement, —

1. Cromwell made Milton Secretary of State.
2. The carpenter planed the board smooth.
3. He urged them to remain.
4. Why did you choose him captain?
5. You think him humble, but God accounts him proud.
6. Her friends urged her to submit.
7. One touch of nature makes the whole world kin.
8. Age makes a man feeble.
9. Her sorrow made her grieve.
10. God called the light day, and the darkness he called night.
11. Grief made her insane.
12. Harry coaxed his friend to stay.

13. The people called Paul Jupiter.
14. The king made Walpole a peer.
15. His father told him to study his lessons before he went out.
16. The man called his opponent a traitor.

12. A noun is sometimes used without a preposition or other governing word to denote time, distance, value, etc.; as, —

He lived ten *years*. (Time.)

We walked six *miles*. (Distance.)

That horse is worth ninety *dollars*. (Value.)

A noun that is so used is in the objective case. This is called the *adverbial objective*.

LESSON 100.

Analyze the following sentences, and point out the *adverbial objectives*, —

1. They waited all night long.
2. You should have come an hour sooner.
3. His house is a mile away.
4. The parcel weighs two pounds.
5. The second horse was only a neck behind.
6. He is ten years old to-day.
7. They perished ages ago.
8. A piece six inches wide and three feet long weighs four pounds and is worth two dollars.
9. A minute later all was lost.
10. The moon rises an hour earlier than it did Monday evening.
11. He crossed the ocean twenty times a year.
12. Yesterday, after waiting three days without success, he went home.
13. Hattie's health is a great deal better than it was last year.
14. We stayed six months in that place.
15. He came home this morning, and remained several hours.

13. When parsing a noun mention, —

1. **The Kind** whether proper (Pg. 54) or common (Pg. 146). If it is either a collective or an abstract noun, mention that fact also.
2. **The Number** . . . whether singular or plural. (Pg. 54.)

3. **The Gender** . . . whether masculine, feminine, neuter, or common. (Pg. 58.)
4. **The Case** whether nominative, possessive, or objective.
5. **The Relation** . . . that is, why it is in that case.

If it is in the nominative case, mention whether it is, --

1. The subject of a verb. (Pg. 71.)
2. The subjective complement. (Pg. 80.)
3. An appositional enlargement of a noun or a pronoun in the nominative case. (Pg. 105.)
4. Used with a participle to form an absolute phrase. (Pg. 88.)
5. The name of the person or thing spoken to. (Pg. 141.)

If it is in the possessive case, mention the noun that denotes the thing possessed. (Pg. 60.)

If it is in the objective case, mention whether it is, --

1. The object of a transitive verb. (Pg. 72.)
2. The object of a preposition. (Pg. 97.)
3. An appositional enlargement of a noun or a pronoun in the objective case. (Pg. 105.)
4. An indirect object of a transitive verb. (Pg. 141.)
5. An objective complement. (Pg. 142.)
6. An adverbial objective. (Pg. 143.)

LESSON 161.

Use the word **captain** in eleven sentences so that its relation will be different in each sentence. Use the word **judge** in a similar way in eleven different sentences.

LESSON 162.

Tell the case of each noun in Lesson 122, and give your reason for thinking it is in that case.

EXAMPLE OF PARSING.

"Last August, Mr. Harris, manager of the works, appointed John Smith foreman."

- August** is a noun, proper, singular, neuter, objective ; used adverbially to denote the time of the action.
- Mr. Harris** . . . is a noun, proper, singular, masculine, nominative ; subject of "appointed."
- manager** is a noun, common, singular, masculine, nominative; in apposition with "Mr. Harris."
- works** is a noun, common, plural, neuter, objective; object of "of."
- John Smith** . . . is a noun, proper, singular, masculine, objective; object of "appointed."
- foreman** is a noun, common, singular, masculine, objective; objective complement after "appointed."

LESSON 163.

Parse the nouns in the following sentences, —

1. The vessel sailed due east three hundred miles the first day.
- Where shall we be a hundred years hence?
3. A few years ago, people were a month travelling a thousand miles.
4. Cowards die many times before their death.
5. Give me of your balm, O fir tree!
- What a fall was there, my countrymen!
7. His supplies having been exhausted, the general capitulated.
8. Our work being finished, we returned home.
9. Time makes the worst enemies friends.
10. The governor has appointed Mr. Clark postmaster.
11. Not many years ago, Alexander II. gave the Russian serfs their freedom.
12. Three times they offered James the money, but he would not accept it.

ADJECTIVES. [See pgs. 63-67.]

14. Many words that are usually nouns are sometimes used as adjectives; as, —

He has a *gold* watch.
This is a *summer* hotel.

15. The noun to which an adjective relates is sometimes omitted; as, —

"*Few, few* shall part where *many* meet."
"Blessed are the *merciful*; ~~for~~ they shall obtain mercy."

16. When used as adjectives, *which* and *what* introduce either questions or subordinate clauses; as, —

"Which witness says he saw it fall?"
 "We know *what* master laid thy keel."

When used to introduce questions, they are called **Interrogative Adjectives**. When used to introduce subordinate clauses, they are called **Conjunctive Adjectives**.

17. The following adjectives are compared irregularly: —

Posit.	Compar.	Superl.	Posit.	Compar.	Superl.
Good	better	best	Late	{ later latter	{ latest last
Bad } Evil } Ill }	worse	worst	Near	nearer	{ nearest next
Little	less	least	Old	{ older elder	{ oldest eldest
Much } Many }	more	most	[In]	inner	{ inmost innermost
[Forth]	further	furthest	[Out]	outer	{ outmost outermost
Far	farther	farthest	[Up]	upper	uppermost
Fore	former	{ first foremost			

18. When parsing an adjective, mention; —

1. **The Kind** whether descriptive, numbering, quantitative, demonstrative, interrogative, or conjunctive.
2. **The Comparison** . . . whether it is a positive, a comparative, a superlative, or an invariable form.
3. **The Relation** that is, name the word it modifies.

EXAMPLE OF PARSING.

"What child would harm this sweetest singer of the grove?"

What is an adjective, interrogative, invariable; modifying "child."
this is an adjective, demonstrative, invariable; modifying "singer."
sweetest . . . is an adjective, descriptive, superlative form; modifying "singer."
the is an adjective, demonstrative, invariable; modifying "grove."

LESSON 164.

Parse the adjectives in the following sentences, —

1. The new errand-boy was tidy, cheerful, and bright.
2. Along both banks are beautiful shaded walks; and near the mill are two little islands covered with stately trees.
3. The castled crag of Drachenfels crowns o'er the wide and winding Rhine.
4. Some fell by the wayside.
5. Nearly seventeen centuries had rolled away before the city of Pompeii, all vivid, with undimmed hues, was disinterred from its silent tomb.
6. Of all sad words of tongue or pen, the saddest are, "It might have been."

LESSON 165.

Parse the adjectives in Lesson 120.

LESSON 166.

Parse the adjectives in Lesson 122.

PRONOUNS. [See pgs. 67-70.]

19. The **Personal Pronouns** are so named because they distinguish the three persons, —

1. The person speaking; denoted by *I, my, me*, etc., called **First Personal Pronouns**.
2. The person spoken to; denoted by *thou, thee, you*, etc., called **Second Personal Pronouns**.
3. The person or thing spoken of; denoted by *he, she, it, him, her*, etc., called **Third Personal Pronouns**.

20. A pronoun that introduces a subordinate clause is called a **Conjunctive** or **Relative Pronoun**; as, —

I saw the lad *who* saved the train.

The words most commonly used as conjunctive pronouns are *who, which, that, and what*. To these may be added *as* when it follows "such" or "same," and *but* when it introduces an adjective clause.

21. When the pronouns *who*, *which*, and *what* are used to ask questions, they are called **Interrogative Pronouns**; as, —
What has that gray-haired prisoner done?

22. The demonstrative words *this*, *these*, *that*, *those*, are generally used as adjectives. *That* is also used as a conjunction, and as a conjunctive pronoun. When, however, they are not followed by nouns either expressed or understood, and do not introduce subordinate clauses, they are **Demonstrative Pronouns**; as, —

The mountains of Asia are larger than *those* of Europe.

23. When such indefinite words as *one*, *none*, *other*, *another*, *either*, *neither*, are used instead of nouns, they are called **Indefinite Pronouns**; as, —
One ought to know *one's* own affairs.

LESSON 167.

Classify the pronouns in the following sentences, —

1. He remembers what he hears.
- He who digs a pit for another, may *fall* into it himself.
3. None but the brave deserves the fair.
4. His playing was equal to that of some who are considered expert at it.
- What is the value of the soul immortal?
6. We respect those that respect themselves.
7. The houses of the rich are very different from those of the poor.
- No one can tell who will reap what one sows.
9. What is this life of ours?
10. Man can do what man has done.
11. Work and play are both necessary to health; this gives us rest, that gives us energy.
12. We cannot feel another's *woe*.
13. Who found the coat, and whose is it?
14. The temperature on the hills is lower than that on the plains.
15. They gave the sufferer such remedies as they had.
16. "There is not a wife in the west country
 But has heard of the well of St. Keyne."

24. The number and the gender of a pronoun are determined by the word for which the pronoun stands.

25. When parsing a pronoun mention, —

1. **The Kind** whether personal, conjunctive, interrogative, demonstrative, or indefinite. If it is a personal pronoun, mention whether it is of the first, second, or third person.
2. **The Number** whether singular or plural.
3. **The Gender** whether masculine, feminine, neuter, or common.
4. **The Case** whether nominative, possessive, or objective.
5. **The Relation** that is, why it is in that case.

EXAMPLE OF PARSING.

"What does the man who brought it say?"

- What** is a pronoun, interrogative, singular, neuter, objective; object of "does say."
- who** is a pronoun, conjunctive, singular, masculine, nominative; subject of "brought." **Who** also introduces the adjective clause in which it occurs.
- it** is a pronoun, third personal, singular, neuter, objective; object of "brought."

LESSON 168.

Parse the pronouns in Lesson 80.

LESSON 169.

Parse the pronouns in Lesson 119.

LESSON 170

Parse the pronouns in Lesson 167.

VERBS. (See pgs. 70-88.)

26. The past tense and the past participle of all the verbs in the language except about two hundred are formed by adding *d* or *ed* to the present tense form; as, —

I love; I loved; I have loved. I talk; I talked; I have talked.

Verbs that form their past tense and past participle in this way are said to be **Regular**.

Verbs that do not form their past tense and past participle by adding *d* or *ed* to the present tense form, are called **Irregular**; as, —

I run; I ran; I have run. I think; I thought; I have thought. I strive; I strove; I have striven.

LESSON 171.

Write the regular verbs in Lessons 88 and 90 in one column, and the irregular verbs in another.

EMPHATIC, NEGATIVE, AND INTERROGATIVE FORMS.

27. As an independent verb, **do** is used with the meaning of *perform*; as, "He **does** his work well." As an auxiliary, **do** does not have this meaning, but is used for three different purposes, —

1. To express emphasis; as, —

"**Do** try." "I **did** try." "He **does** study."

The verb-phrase thus formed is called the **emphatic form** of the verb.

2. To bring in the word **not**; as, —

"He **did** not fail." "I **do** not decide."

The verb-phrase thus formed is called the **negative form** of the verb.

3. To ask a question; as, —

"**Did** you study your lesson?" "Do you see him?"

The verb-phrase thus formed is called the **interrogative form** of the verb.

LESSON 172.

Use *do* or *did* three times in each of the following sentences, 1st, for emphasis, 2nd, with *not* to deny the statement, 3d, to change the statement to a question, —

1. Slow and steady wins the race.
2. We acquire knowledge by patient study.
3. The soldiers obeyed the order promptly.
4. Adversity tries a man's friends.
5. Custom renders the feelings blunt and callous.
6. Ambition urged him forward.
7. He always took time to do his best.
8. Low-born men like to lord it over their subordinates.
9. He stood firm in spite of opposition.
10. He serves his party best who serves his country best.

VOICE

25. A statement may often be made in two ways, —

1. With a verb showing what a person or thing does, as, —

Everybody *respects* a learned man.
John's diligence *pleased* the teacher.

The waves have *broken* the boat.
Mary *will feed* the pigeons.

2. With a verb showing what is done to a person or thing, as, —

A learned man *is respected* by everybody.
The teacher *was pleased* with John's diligence.

The boat *has been broken* by the waves.
The pigeons *will be fed* by Mary.

The forms of the verb used when the subject denotes the doer of the action are called the Active Voice; the forms used when the subject denotes the object of the action are called the Passive Voice.

LESSON 173.

Write the following sentences, changing the voice of the verbs. Enclose each active voice form in brackets, and each passive voice form in parentheses, —

1. Waving grain covered the fields.
2. The moon is hidden by clouds.
3. Sorrow is lightened by sympathy.

4. Ivy has covered the crumbling walls.
5. Virginia was settled by the English.
6. Patient labor will conquer many difficulties.
7. The heavens declare the glory of God.
8. Metals are expanded by heat.
9. The prudent never waste time or money.
10. Paris was besieged by the Prussians in 1871.
11. The constant dropping of water will wear away a stone.
12. Louisiana was sold by France in 1803.
13. That toy has been carved by a Swiss peasant.
14. The teacher advised the boy to return.
15. They explained to him the duty of confessing his faults.
16. The burial-place of Moses was never known by the Jews.
17. The palace was guarded by troops of the line.

29. If the passive voice forms in the last lesson are examined, it will be noticed that each of them contains a part of the verb *be* and the past participle of a transitive verb.

30. As intransitive verbs do not take objects after them, it follows that they cannot be used in the passive voice. Some verbs usually intransitive, however, become transitive by the help of prepositions and have passive voice forms; as, —

The goods were disposed of by the auctioneer.
He was jeered at by his giddy companions.

31. When the voice of the verb in a sentence containing an objective complement is changed from the active to the passive, the objective complement then becomes a subjective complement; as, —

ACTIVE VOICE. The committee appointed him chairman.

PASSIVE VOICE. He was appointed chairman <by the committee>.

LESSON 174.

Write the following sentences after changing the voice of the verbs. Mark the analysis, —

1. Friendship should be strengthened by adversity.
2. Somebody will attend to this matter.
3. The lower animals do not need tools.
4. Everybody considers him an impostor.
5. The jury found the prisoner guilty.

6. His mother entreated him to forsake his evil ways.
7. The gentleman named the horse Lightfoot.
8. The people made William their king.
9. Henry spoke to the man a moment ago.
(Change 10 and 11 in two ways.)
10. They offered the man a large reward.
11. Mr. Brown promised him a situation.
12. Mr. Jones painted the house white.
13. We consider him a fine player.
14. The jailer called for a light.
15. Every patriot will defend the flag of his country.

LESSON 175.

Write the active voice forms in one column, and the passive voice forms in another, —

Shall give, am given, shall be driven, steals, will take, is being worn, has been seen, drove, was doing, were blown, had been slain, find, shall have been fed, will build, have told, move, will be . . . pt, were hurt, are cutting, will have read, was being built, have been paid, shall tell, am sending, will have been sold, am lost, were paid, had caught, keep, is writing, will learn, was hit, has been told, bend, is winning, had been worn, will have set, were being made, will be held, has frozen, may cut, had been done.

MOOD.

32. The forms of the verb that are used to make direct statements and to ask questions are called the **Indicative Mood**; as, —

The bird *sings*. *Did* you *lock* the door?

33. The forms of the verb that express commands and requests are called the **Imperative Mood**; as, —

Stand aside. *Dare* to do right.

The subject of a verb in the imperative mood is always *thou* or *you*, and is not generally expressed.

A transitive verb has two imperative forms; an intransitive verb has but one; as, —

Transitive,	{ Drive.	ACTIVE.
	{ Be driven.	PASSIVE.
Intransitive,	Sleep.	

34. When we make a conditional or a concessive statement, we may convey the idea that we do so merely for the sake of argument by using certain forms of the verb called the **Subjunctive Mood**; as, —

If he *were* wise [condition] he would act differently.

Though he *strive* day and night [concession] he will not succeed.

The subjunctive forms differ from the indicative forms,

1. In not having singular endings, as, —

If he *go*, I will never forgive him.

If I *were* he, I would accept the offer.

2. In the use of *be* instead of *is*, *am*, *are* or *art*; as, —

If he *be* guilty, he belies his whole life.

If they *be* deceived, their companions will help them.

3. In the use of the auxiliaries *should* and *would*; as, —

If I *should* go, he would kill me.

If he *should* return, his friends *would* rejoice.

Should and *would* have other uses besides serving as subjunctive auxiliaries, but in a sentence expressing a supposition, they convey the idea of uncertainty and are employed for that purpose in both the condition and the conclusion.

A subjunctive form of the verb is sometimes used to express a wish; as, —

I wish he *were* here.

LESSON 176.

How do the verbs printed in italics differ from the corresponding indicative forms? Analyze the sentences, —

1. Though he *be* dead, yet shall he live.
2. If fortune *serve* me, I'll requite this kindness.
3. I wish I *were* well.
4. *Be* it ever so humble, there's no place like home.
5. If he *were* generous, he *would* help me.
6. Even if he *fail*, he will not despair.
7. If I *should* tell you, you *would* scarcely believe it.
8. If he *were* to swear to it, I *should* not believe it.
9. If he *should* fail, many *would* suffer.

10. If it *be* thou, bid me come to thee.
11. Though hand *join* in hand, the wicked shall not go unpunished
12. If this *were* true, he *would* not *deny* it.
13. He *would be* a spendthrift, if he *were* rich.
14. Though he *slay* me, yet will I trust in him.
15. If he *should say* that, he *would repent* it.
16. Though he *should injure* me, I *would still love* him.
17. If he *were going*, he *would be* here by this time.
18. Though I *should die* with thee, yet will I not deny thee.
19. If the town *be besieged*, the inhabitants will suffer.

35. The forms of the verb preceded by *to*, either expressed or understood, are called the **Infinitive Mood**. (Pg. 90.)

Indicative, imperative, and subjunctive forms are used only as simple predicates. Infinitive forms are never used as predicates, but they are used in every other part of the sentence except the indirect object; as, —

1. SUBJECT. *To err* is human.
2. ENL. OF SUBJ. A desire *to excel* impelled him forward.
3. SUBJ. COMP. *To see* is *to believe*.
4. OBJECT. A brave man does not fear *to die*.
5. ENL. OF OBJECT. He has an ambition *to rule*.
6. OBJ. COMP. I urged him *to submit*.
7. EXTENSION. He came *to see* the sports.

36. Several of the forms of the verb that are used as participles are used also as nouns. They may be the, —

1. Subject; as, — *Reading* by twilight tires the eyes.
2. Subj. Comp.; as, — Making promises is not *keeping* them.
3. Object; as, — Everybody dislikes *being* falsely accused.
4. Obj. of Prep.; as, — We can improve by *imitating* good examples.

When so used they are called **Gerunds**.

Participles and gerunds may be modified by adverbs or adverbial phrases, and if transitive, may be followed by objects; as, —

Did you hear of his *winning* a prize this term?
Quickly *seizing* the man's arms, he held him till an officer arrived.

LESSON 177.

Point out the participles and the gerunds in the following sentences, and name their modifiers and objects, —

1. *Sleeping soundly strengthens the nerves.*
2. *She was fond of being admired.*
3. *Night coming on, we returned to the tent.*
4. *By stopping the horses suddenly, he threw the man off the seat.*
5. *The lady standing by the window is an artist.*
6. *Of making many books there is no end.*
7. *Seeming good is not being good.*
8. *They found him sitting under a tree reading a book.*
9. *I am tired of doing this work.*
10. *Giving them money does not satisfy them.*
11. *He heard the birds singing gayly in the trees.*
12. *The king having approved of the plan, the men were not long in executing it.*
13. *He was disappointed at your going away.*
14. *I saw the thief climbing over the wall.*
15. *No good can come of your doing that.*
16. *The boy was ashamed of having been seen in such company.*

37. A form of the verb containing the auxiliary *have*, or its past tense *had*, is called a **Perfect** form, because it denotes *completed* action; as, —

They have caught the horse. John had let it out.

A form of the verb containing the ending *ing* is called a **Progressive** form because it denotes *continued* action; as, —

She is singing. They were being taught.

A form of the verb containing both the auxiliary *have* and the ending *ing* is called a **Perfect Progressive** form, because it combines the ideas of completeness and continuance; as, —

She has been sewing. I have been studying.

A form of the verb containing neither the auxiliary *have* nor the ending *ing* is called an **Indefinite** form, because it does not denote either completeness or continuance; as, —

Henry speaks distinctly. John helped his mother.

LESSON 178.

Write in separate columns the indefinite, progressive, perfect, and perfect progressive forms, —

See, am seeing, has seen, have been seeing, has been seen, is seeing, saw, have seen, shall see, had seen, are seeing, sees, was seeing, has been seeing, had been seen, were seeing, seest, art being seen, shall be seen, am being seen, have been seen,

will see, am seen, shall be seeing, had been seeing, hadst been seen, are being seen, will be seen, shall have been seeing, will have seen, were being seen, were seen, wilt have been seeing, was seen, shall have been seen, are seen, hadst been seeing, is seen, will be seeing, shall have seen, is being seen, wilt have been seeing, was being seen, will have been seen.

38. A verb is said to be in the same **Number** as its subject. (Pg. 77.)

39. When the subject of a verb is "I" or "we," the verb is said to be in the **First Person**; when it is "thou" or "you," the verb is said to be in the **Second Person**; when it is any other word, the verb is said to be in the **Third Person**.

LESSON 179.

What are the *number* and the *person* of each verb in the following sentences? —

1. I go. 2. He sings. 3. Thou sleepest. 4. We work. 5. You read. 6. It broke. 7. Frank is here. 8. James has a cane. 9. The boys were tired. 10. John and Roy have come. 11. Either Mary or Jane will go. 12. Lovest thou me? 13. Every boy and girl has one. 14. You will reap as you sow. 15. Neither the boy nor the girl has returned. 16. I am the man. 17. The bravery of the soldiers was applauded. 18. Come here. 19. If I were well, I would go. 20. Were you sick? 21. Are they ready? 22. "We agree," say they. 23. Go on.

40. When we mention in order the various forms of a verb, we are said to *conjugate* it.

CONJUGATION OF THE VERB *SEE*.

PRINCIPAL PARTS, *see, saw, seen.*

Indicative Mood.

Active Voice.

Passive Voice.

PRESENT SYSTEM.

PRESENT INDEFINITE.

Sing.

1. *See.*
2. *seest.*
3. *seen.*

Sing.

1. *am seen.*
2. *art seen.*
3. *is seen.*

Plur. 1. 2. 3. *see.*

Plur. 1. 2. 3. *are seen.*

PRESENT PROGRESSIVE.

<i>Sing.</i>	1. am seeing. 2. art seeing. 3. is seeing.	<i>Sing.</i>	1. am being seen. 2. art being seen. 3. is being seen.
<i>Plur.</i>	1. 2. 3. are seeing.	<i>Plur.</i>	1. 2. 3. are being seen.

PRESENT PERFECT.

<i>Sing.</i>	1. have seen. 2. hast seen. 3. has seen.	<i>Sing.</i>	1. have been seen. 2. hast been seen. 3. has been seen.
<i>Plur.</i>	1. 2. 3. have seen.	<i>Plur.</i>	1. 2. 3. have been seen.

PRESENT PERFECT PROGRESSIVE.

<i>Sing.</i>	1. have been seeing. 2. hast been seeing. 3. has been seeing.
<i>Plur.</i>	1. 2. 3. have been seeing.

PAST SYSTEM.

PAST INDEFINITE.

<i>Sing.</i>	1. saw. 2. sawest. 3. saw.	<i>Sing.</i>	1. was seen. 2. wast seen. 3. was seen.
<i>Plur.</i>	1. 2. 3. saw.	<i>Plur.</i>	1. 2. 3. were seen.

PAST PROGRESSIVE.

<i>Sing.</i>	1. was seeing. 2. wast seeing. 3. was seeing.	<i>Sing.</i>	1. was being seen. 2. wast being seen. 3. was being seen.
<i>Plur.</i>	1. 2. 3. were seeing.	<i>Plur.</i>	1. 2. 3. were being seen.

PAST PERFECT.

<i>Sing.</i>	1. had seen. 2. hadst seen. 3. had seen.	<i>Sing.</i>	1. had been seen. 2. hadst been seen. 3. had been seen.
<i>Plur.</i>	1. 2. 3. had seen.	<i>Plur.</i>	1. 2. 3. had been seen.

PAST PERFECT PROGRESSIVE.

- Sing.* 1. had been seeing.
 2. hadst been seeing.
 3. had been seeing.
- Plur.* 1. 2. 3. had been seeing.

FUTURE SYSTEM.

FUTURE INDEFINITE.

- | | | | |
|--------------|---|--------------|---|
| <i>Sing.</i> | 1. shall see.
2. wilt see.
3. will see. | <i>Sing.</i> | 1. shall be seen.
2. wilt be seen.
3. will be seen. |
| <i>Plur.</i> | 1. shall see.
2. 3. will see. | <i>Plur.</i> | 1. shall be seen.
2. 3. will be seen. |

FUTURE PROGRESSIVE.

- Sing.* 1. shall be seeing.
 2. wilt be seeing.
 3. will be seeing.
- Plur.* 1. shall be seeing.
 2. 3. will be seeing.

FUTURE PERFECT.

- | | | | |
|--------------|---|--------------|--|
| <i>Sing.</i> | 1. shall have seen.
2. wilt have seen.
3. will have seen. | <i>Sing.</i> | 1. shall have been seen.
2. wilt have been seen.
3. will have been seen. |
| <i>Plur.</i> | 1. shall have seen.
2. 3. will have seen. | <i>Plur.</i> | 1. shall have been seen.
2. 3. will have been seen. |

FUTURE PERFECT PROGRESSIVE.

- Sing.* 1. shall have been seeing.
 2. wilt have been seeing.
 3. will have been seeing.
- Plur.* 1. shall have been seeing.
 2. 3. will have been seeing.

Subjunctive Mood.**PRESENT SYSTEM.****PRESENT INDEFINITE.***Sing. and Plur.* 1. 2. 3. see.*Sing. and Plur.* 1. 2. 3. be seen.*Compound Form.*¹

Sing. 1. should see.
 2. shouldst see.
 3. should see.

Sing. 1. should be seen.
 2. shouldst be seen.
 3. should be seen.

Plur. 1. 2. 3. should see.*Plur.* 1. 2. 3. should be seen.**PRESENT PROGRESSIVE.***Sing. and Plur.* 1. 2. 3. be seeing.*Compound Form.*

Sing. 1. should be seeing.
 2. shouldst be seeing.
 3. should be seeing.

Plur. 1. 2. 3. should be seeing.**PRESENT PERFECT.***Sing. and Plur.* 1. 2. 3. have seen. *Sing. and Plur.* 1. 2. 3. have been seen.*Compound Form.*

Sing. 1. should have seen. *Sing.* 1. should have been seen.
 2. shouldst have seen. 2. shouldst have been seen.
 3. should have seen. 3. should have been seen.

Plur. 1. 2. 3. should have seen. *Plur.* 1. 2. 3. should have been seen.¹ Also *would* in 2 and 3.

PRESENT PERFECT PROGRESSIVE.

Sing. and Plur. 1. 2. 3. have been seeing.

Compound Form.

Sing. 1. should have been seeing.
2. shouldst have been seeing.
3. should have been seeing.

Plur. 1. 2. 3. should have been seeing.

PAST SYSTEM.

PAST INDEFINITE.

Sing. 1. were seen.
2. wert seen.
3. were seen.

Plur. 1. 2. 3. were seen.

PAST PROGRESSIVE.

Sing. 1. were being seen.
2. wert being seen.
3. were being seen.

Plur. 1. 2. 3. were being seen.

Imperative Mood.

Sing. and Plur. 2. See.

Sing. and Plur. 2. Be seen.

Infinitive Mood.

<i>Present,</i>	to see.	to be seen.
<i>Present Progressive,</i>	to be seeing.	
<i>Present Perfect,</i>	to have seen.	to have been seen.
<i>Pres. Perf. Progressive,</i>	to have been seeing.	

Participles or Gerunds.

<i>Present,</i>	<i>seeing.</i>	<i>being seen.</i>
<i>Perfect,</i>	<i>having seen.</i>	<i>having been seen.</i>
<i>Perf. Progressive,</i>	<i>having been seeing.</i>	
<i>Past,</i>		<i>seen.¹</i>

41. When parsing a verb, mention, —

1. **The Kind** whether transitive or intransitive, regular or irregular. If it is an emphatic, negative, or interrogative form, mention that fact also.
2. **The Voice** whether active or passive.
3. **The Mood** whether indicative, imperative, subjunctive, or infinitive. If it is a participle or a gerund, mention that fact instead of the mood.
4. **The Tense** whether present, past, or future. If it is a progressive, perfect, or perfect progressive form, mention that also. †
5. **The Number** whether singular or plural.
6. **The Person** whether first, second, or third. If it is an infinitive, a participle, or a gerund nothing need be said about the number and the person.
7. **The Relation** that is, state whether it agrees in number with its subject or not; or if it is an infinitive, a participle, or a gerund, mention how it is used in the sentence.

EXAMPLE OF PARSING.

"Coming home we tried to get ahead of Henry by crossing the field."

- Coming** is a verb, intransitive, irregular, active, participle, present; used with "home" to denote time.
- tried** is a verb, transitive, regular, active, indicative, past, plural, first; agreeing in number with "we."
- to get** is a verb, intransitive in this sentence, irregular, infinitive, present; object of "tried."
- crossing** is a verb, transitive, regular, active, gerund, present; object of "by."

† Not used as a gerund.

LESSON 180.

Parse the verbs in the following sentences, —

1. Even a feather shows which way the wind is blowing.
2. I am glad to hear of your having succeeded so well.
3. He did not know that his father had been killed.
4. Oblige me by leaving the room.
5. I shall be glad to know when you return.
6. Do you know where he has gone?
7. Be not the first by whom the new is tried.
8. I fear I shall fail, but I shall make the attempt.
9. If I were as strong as I was six years ago, I would join them quickly enough.
10. Looking out of the window, I saw a crow perched on the edge of the nest.
11. If he be discreet, he will succeed.
12. Though he fail, he shall not be utterly cast down.

ADVERBS. [See pp. 96-97.]

42. Some adverbs admit of comparison; as, —

Pos.	Comp.	Sup.
Sweetly	more sweetly	most sweetly.
Slowly	more slowly	most slowly.
Fast	faster	fastest.

43. The following are compared irregularly: —

Pos.	Comp.	Sup.	Pos.	Comp.	Sup.
Well	better	best	Far	farther	farthest
Badly	worse	worst	(Forth)	further	furthest
Ill			Near	nearer	{ nearest
Much	more	most	Nigh		{ next
Little	less	least	Late	later	last

44. Besides the different kinds of adverbs mentioned on page 95, the following classes may be noticed; adverbs denoting, —

Repetition; as, — twice, thrice, again.

Order; as, — first, second, last.

Cause and Effect; as, — why, wherefore, therefore.

Uncertainty; as, — perhaps, possibly, probably.

45. When an adverb is used to introduce a subordinate clause, it is said to be *Conjunctive*; as, —

I saw him *when* he came in.
He came *while* you were away.

46. Such phrases as, — *at length, at all, in short, as yet, by far, of yore, at large, by and by, in general, at random*, do not differ very much from compound words like *beforehand, overhead, sometimes*. They serve the purpose of single adverbs, and may be parsed as such.

47. When parsing an adverb mention, —

1. *The Kind* whether denoting manner, time, place, degree, repetition, order, cause and effect, uncertainty, interrogation, affirmation, or negation. If it is conjunctive, mention that fact also.
2. *The Comparison* . . . whether it is a positive, a comparative, a superlative, or an invariable form.
3. *The Relation* that is, name the word it modifies.

EXAMPLE OF PARSING.

"In general men work more cheerfully when they are well paid."

In general is an adverb of time, invariable; modifying "work."
more cheerfully is an adverb of manner, comparative form; modifying "work."
when is an adverb of time, conjunctive, invariable; modifying "are paid," and introducing the clause in which it occurs.
well is an adverb of manner, positive form; modifying "are paid."

LESSON 181.

Parse the adverbs in the following sentences, —

1. Slowly and sadly we laid him down.
2. How old was Longfellow when he died? *34*
3. The man watched below while the boy went aloft. *true*
4. Do not *peak* quite so fast, and you will pronounce your words much more distinctly. *false*
5. I have been there many times of late, but I shall probably not go again soon. *no you haven't*

6. *Marry* in haste and repent at leisure.
7. He broke the law wilfully, and therefore was justly punished.
8. A very inquisitive child once saucily asked a very needy-looking man where he generally dined.
9. Immediately the nearly starved man replied somewhat sadly, though quite sharply, nevertheless, "Near anything I may get to eat."

CONJUNCTIONS. [See pgs. 100-102.]

48. Conjunctions are divided into two classes, — Co-ordinating and Sub-ordinating.

A Co-ordinating Conjunction is one that joins words, phrases, or clauses of the same kind; *as*, —

- John and James* went away together.
 You will find it in the basket *or* on the table.
 He may go, *but* I must remain.

A Sub-ordinating Conjunction is one that introduces a subordinate clause *as*, —

- She saw *that* death was near.
 He will not shrink, *if* duty calls.

49. Such phrases *as*, *in order that*, *so that*, *as soon as*, have the force of conjunctions, and may be parsed as single words.

50. When parsing a Conjunction mention, —

1. **The Kind** whether co-ordinating or sub-ordinating. If it is a correlative, mention that fact also.
2. **The Relation** . . . that is, tell what words, phrases, or clauses, it connects.

EXAMPLE OF PARSING.

"Both George and Henry started very early in the morning in order that they might finish their business and return before evening."

- Both, and** are conjunctions, co-ordinating, correlative connecting "George" and "Henry."
in order that is a phrase conjunction, sub-ordinating; connecting the clause it introduces with the rest of the sentence.
And is a conjunction, co-ordinating; connecting the adverbial clauses, "They might finish their business," and "They might return before evening."

LESSON 182.

Parse the conjunctions in the following sentences, —

1. They are poor because they are extravagant.
2. He is happy, but she is miserable.
3. Love not sleep lest thou come to poverty.
4. Give me neither poverty nor riches.
5. Neither a borrower nor a lender be,
For loan oft loses both itself and friend.

SHAKESPEARE.

6. I am fond of loitering about country churches, and this was so delightfully situated that it frequently attracted me. — IRVING.

7. I am the more at ease in Sir Roger's family, because it consists of sober, staid persons; for as the knight is the best master in the world, he seldom changes his servants; and as he is beloved by all about him, his servants never care for leaving him; by this means his domestics are all in years, and grown old with their master. — ADDISON.

8. Sloth makes all things difficult, but Industry all easy; and he that riseth late must trot all day and shall scarce overtake his business at night; while Laziness travels so slowly that Poverty soon overtakes him. — FRANKLIN.

PREPOSITIONS. [See pgs. 97-99.]

51. A number of words that are sometimes used as adverbs, are also used as prepositions. Compare the uses of *below* in the following sentences, —

Man wants but little here *below*. [Adverb.]

He stands *below* me in the class. [Preposition.]

LESSON 183.

1. Which of the words printed in italics are adverbs, and which are prepositions?

1. Loud, *without*, the tempest thundered.
2. *Without* me ye can do nothing.
3. They marched proudly *along*.
4. The captain passed *along* the line.
5. Tom stood in front, and Joe *behind*.
6. Get thee *behind* me, Satan.
7. I had often done so *before*.
8. He sat *before* the fire.
9. He turned it *over*.
10. Put it *over* the door.
11. He went *down* the hill.
12. Sit *down*, please.
13. *Along* the path they sped.
14. Come *along*, please.
15. God reigns *above*.
16. Charles is *above*.

Heavy. 17. As the balloon ascended, they waved their handkerchiefs to their friends beneath. 18. It stands beneath a spreading oak. 19. Up and down, in and out, frisked the little squirrels at play. 20. He is in the room. 21. The horse ran down the hill. 22. Lie down, Rover! 23. He went up the road. 24. The car is off the track. 25. His friends have gone off. 26. It was purple and gold within and without. 27. A light soil covered the ground beneath.

2. Give the case and the relation of each noun and pronoun in the preceding sentences.

52. Such phrases as *according to*, *in spite of*, *on board*, *in respect to*, have the force of prepositions, and may be parsed as single words.

53. When parsing a preposition mention,—

The Relation . . . that is, name the words it connects.

EXAMPLES OF PARSING.

"During the evening of the first day of September we went on board the transport."

During is a preposition, connecting "went" and "evening."
 of is a preposition, connecting "evening" and "day."
 of is a preposition, connecting "day" and "September."
 on board is a preposition, connecting "went" and "transport."

LESSON 184.

Parse the prepositions in Lesson 114.

LESSON 185.

Parse the prepositions in Lesson 122.

INTERJECTIONS. [See pg. 102.]

54. An interjection is parsed by merely naming it.

EXAMPLE. "*Alas! I am lost.*"

Alas is an interjection.

EXAMPLE OF TABULAR PARSING.

"Alas! my dear, weeping bitterly may ease the pressure in the breast, but it cannot right the wrongs done to the departed."

WORD.	CLASS.	SUB-CLASS.	FORMS.	RELATION.
Alas	interj.			
my	pron.	1st pers.	sing., com., poss.	modifying "dear."
dear	noun	common	sing., com., nom.	nom. of "address."
weeping	verb	intran., irreg.	active, gerund, prez.	subj. of "may ease."
bitterly	adverb	of manner	positive form	modifying "weeping."
may	verb	intran., irreg.	act., indic., pres., sing. 3d.	agreeing in number with "weeping."
ease	verb	tran., reg.	act., infin., present	complement of "may."
the	adjective	demonstrative	invariable	modifying "pressure."
pressure	noun	common	sing., neuter, obj.	object of "ease."
in	prep.			connecting "pressure" and "breast."
the	adjective	demonstrative	invariable	modifying "breast"
breast	noun	common	sing., neuter, obj.	object of "in."
but	conj.	co-ordin.		connecting the two clauses.
it	pron.	3d pers.	sing., neuter, nom.	subject of "cannot right."
cannot	verb	intran., irreg.	act., indic., pres., sing. 3d.	agreeing in number with "it."
right	verb	tran., reg.	act., infin., pres.	complement of "cannot."
the	adjective	demonstrative	invariable	modifying "wrongs."
wrongs	noun	common	plur., neuter, obj.	object of "right."
done	verb	tran., irreg.	pass., participle, past.	modifying "wrongs."
to	prep.			connecting "done" and "per- son" (understood).
the	adjective	demonstrative	invariable	modifying "person" (under- stood).
departed	adjective	descriptive	invariable	modif. "person" (understood).

LESSON 186.

Parse the first twenty-five words in Lesson 81.

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